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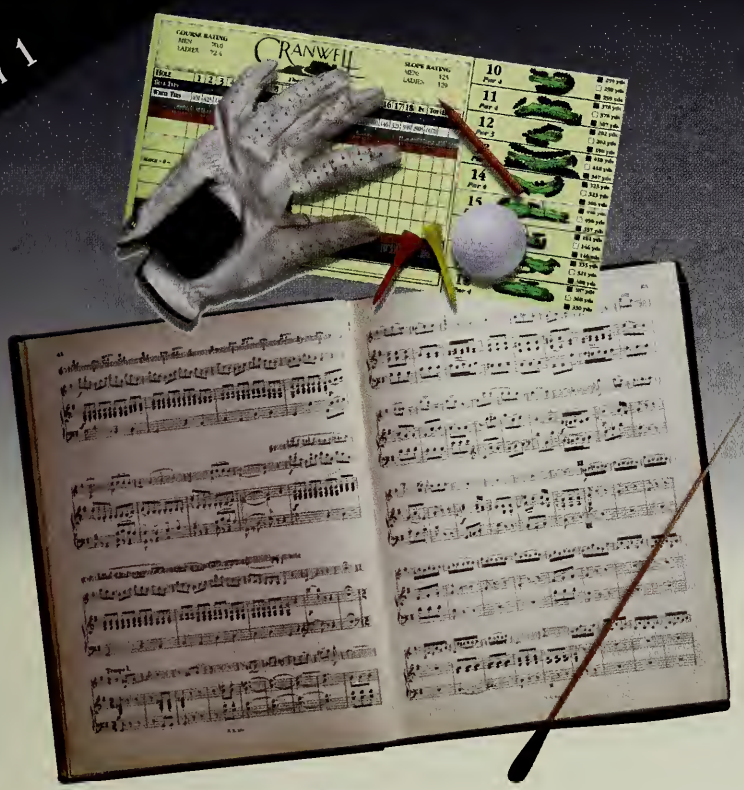


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# TANGLEWOOD

## The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The

BSO Archives

*After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed*

Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the

**A "Special Focus" Exhibit at the Tanglewood Visitor Center:**
**Seiji Ozawa and the Boston Symphony Orchestra: A 25-Year Partnership**

Steve J. Sherman

Now completing his twenty-sixth season as the Boston Symphony Orchestra's music director, Seiji Ozawa has now surpassed Serge Koussevitzky as the longest-serving music director in BSO history. To celebrate Mr. Ozawa's twenty-fifth anniversary as music director, the BSO Archives has mounted an exhibit in the Tanglewood Visitor Center that examines and illustrates not only many highlights of his tenure with the BSO, but also his education and early life, his experiences as a student at Tanglewood, and his appointment as the orchestra's thirteenth music director. In addition to items preserved in the BSO Archives, the exhibit also draws on materials lent by the Ozawa family.

Photo by Egone

This summer will also mark the 125th anniversary of the birth of the legendary BSO music director Serge Koussevitzky, who was born July 26, 1874. A portion of the Tanglewood Visitor Center exhibit is devoted to Koussevitzky's tenure as BSO music director.

focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend-long Jazz Festival has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

### The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. In addition to the continuing involvement of Seiji Ozawa and individual BSO members; master classes and coachings led by distinguished guest faculty; the Conducting Class, and Phyllis Curtin's master classes for singers, the Tanglewood Music Center's 1999 summer season includes a two-week residen-

**The Tanglewood Music Center is supported in part by the National Endowment for the Arts.**

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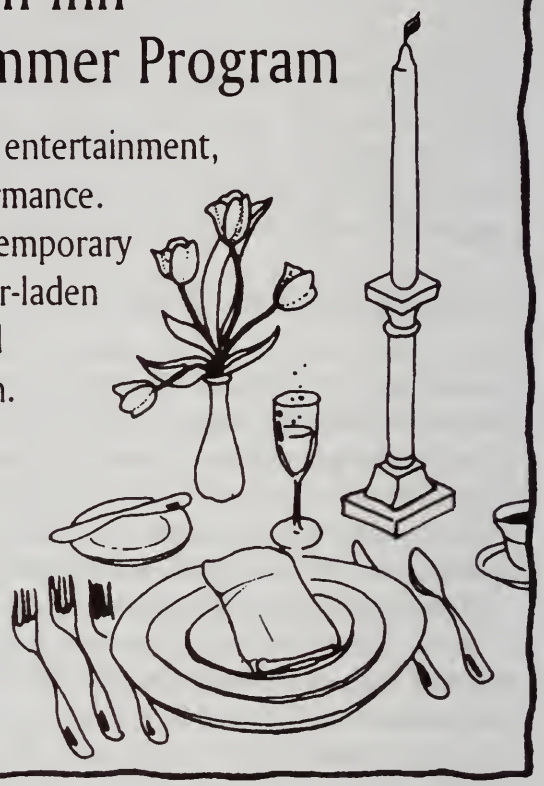

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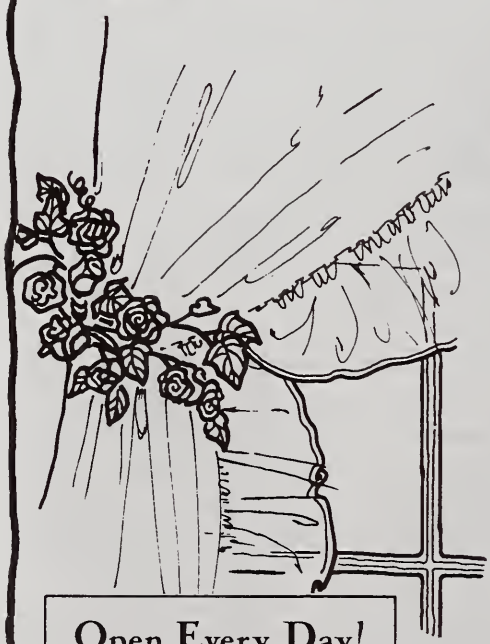

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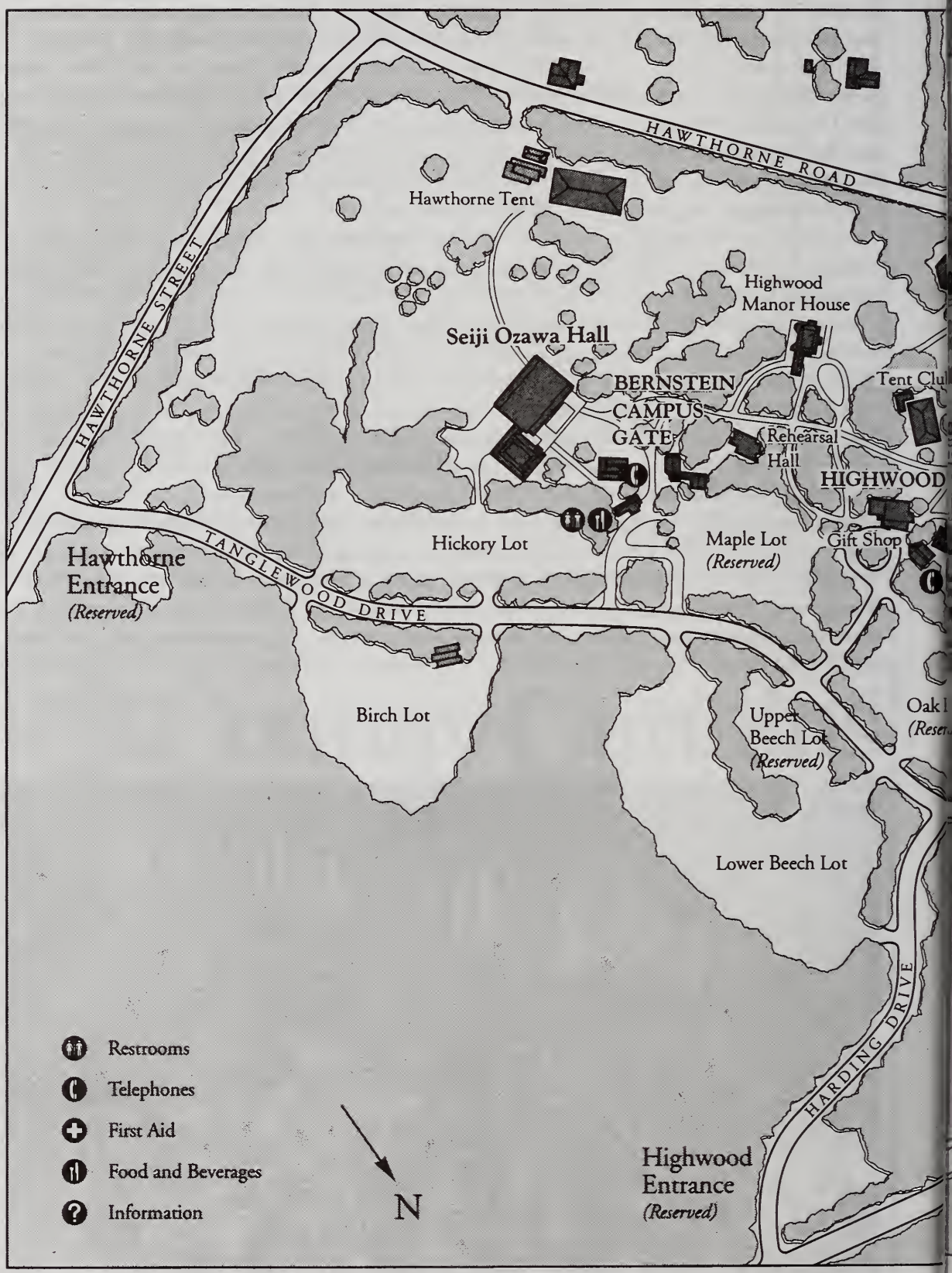
cy by conductor Claudio Abbado and the Gustav Mahler Youth Orchestra; a fully staged production of Puccini's one-act comic opera *Gianni Schicchi* under the direction of Robert Spano, who is also in his first summer as head of the TMC's Conducting Program; a special seminar for percussionists led by BSO principal timpanist Everett Firth; a seminar by the Juilliard String Quartet; residencies by Chinese-American composer-conductor Tan Dun, who will serve as director of the 1999 Festival of Contemporary Music, and by British composer George Benjamin, Tanglewood's 1999 composer-in-residence; and a five-day pre-season Education Seminar, directed by Eric Booth of the Juilliard School, in creating children's and family concerts. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott

*Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall*


HAWTHORNE ROAD
HAWTHORNE STREET
Hawthorne Tent
Highwood Manor House
Seiji Ozawa Hall
BERNSTEIN CAMPUS GATE
Rehearsal Hall
HIGHWOOD
Tent Clu
Hickory Lot
Maple Lot (Reserved)
Gift Shop
Hawthorne Entrance (Reserved)
TANGLEWOOD DRIVE
Birch Lot
Upper Beech Lot (Reserved)
Oak
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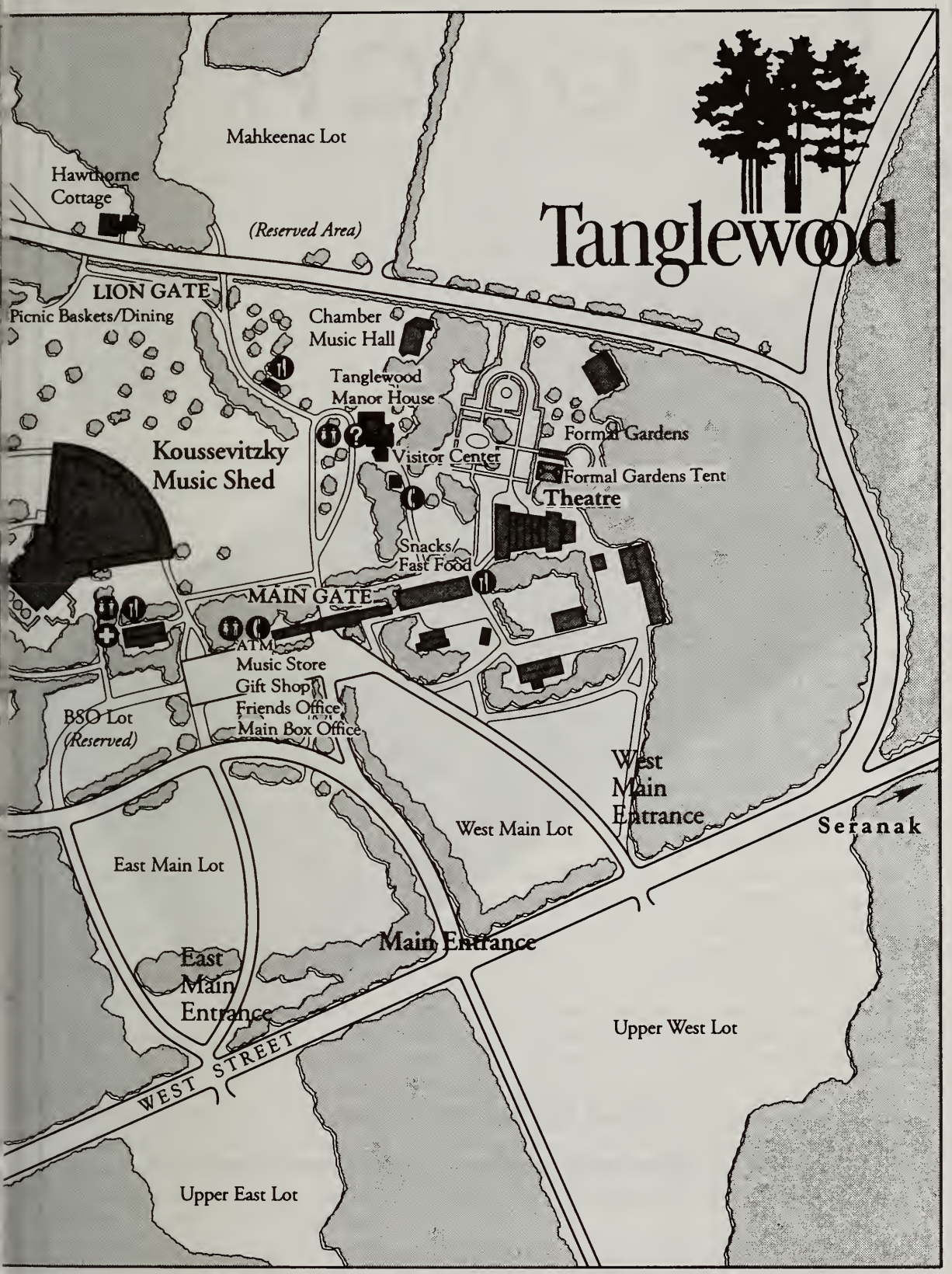
Lower Beech Lot
HARDING DRIVE
Restrooms
Telephones
First Aid
Food and Beverages
Information
N
Highwood Entrance (Reserved)


Tanglewood
Mahkeenac Lot
Hawthorne Cottage
(Reserved Area)
LION GATE
Picnic Baskets/Dining
Chamber Music Hall
Tanglewood Manor House
Formal Gardens
Koussevitzky Music Shed
Visitor Center
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
West Main Entrance
West Main Lot
Seranak
East Main Lot
Main Entrance
East Main Entrance
Upper West Lot
WEST STREET
Upper East Lot

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Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

**Please refrain from smoking, eating, or drinking in the Music Shed and Ozawa Hall. Also please note that smoking on the lawn is restricted to cigarettes. In addition, smokers are respectfully requested to sit where their smoking will not disturb other patrons.**

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS AT TANGLEWOOD IS PROHIBITED. VIDEO CAMERAS MAY NOT BE CARRIED INTO THE KOUSSEVITZKY MUSIC SHED OR SEIJI OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT. THANK YOU FOR YOUR COOPERATION.

## TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at www.bso.org provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $15 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. Open Rehearsal subscriptions for four, six, or eight rehearsals are also available.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent or guardian

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- Full scores
- Books

Visit the new Music Store by the Tanglewood Café, open during café hours.

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- Accessories
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MAIN GATE:
Closed during performances
Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission

on the lawn, and that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts. The free ticket policy does not extend to groups of children or to Popular Artists concerts. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafés on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9:30 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

## Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

## CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA

With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life, stemming from his increasing interest in and affinity for opera: he will become music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for a quarter-century, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky, which Mr. Ozawa has now surpassed. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Pro-

gramming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.


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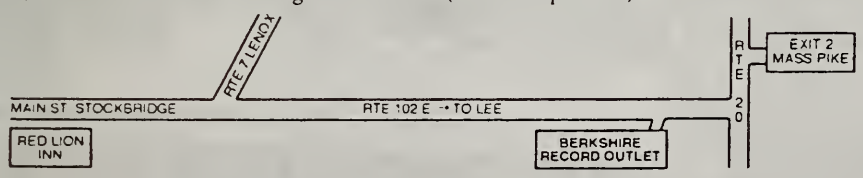


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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

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*Music Director*

**Bernard Haitink**
*Principal Guest Conductor*
*LaCroix Family Fund*

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Malcolm Lowe ♪
*Concertmaster*
*Charles Munch chair, fully funded in perpetuity*

Tamara Smirnova ♪
*Associate Concertmaster*
*Helen Horner McIntyre chair, endowed in perpetuity in 1976*

Nurit Bar-Josef ♪
*Assistant Concertmaster*
*Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980*

---

*Assistant Concertmaster*
*Edward and Bertha C. Rose chair*

Bo Youp Hwang ♪
*John and Dorothy Wilson chair, fully funded in perpetuity*

Lucia Lin ♪
*Forrest Foster Collier chair*

Ikuko Mizuno
*Carolyn and George Rowland chair*

Amnon Levy
*Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity*

*Nancy Bracken ♪
*Muriel C. Kasdon and Marjorie C. Paley chair*

*Aza Raykhtsaum ♪
*Ruth and Carl J. Shapiro chair, fully funded in perpetuity*

*Bonnie Bewick ♪
*David and Ingrid Kosowsky chair*

*James Cooke ♪
*Theodore W. and Evelyn Berenson Family chair*

*Victor Romanul ♪
*Bessie Pappas chair*

*Catherine French ♪
*Stephanie Morris Marryott and Franklin J. Marryott chair*

*Kelly Barr ♪
*Catherine and Paul Buttenwieser chair*

*Elita Kang ♪
*Mary B. Saltonstall chair*

*Haldan Martinson ♪

## Second Violins

Marylou Speaker Churchill
*Principal*
*Carl Schoenhof Family chair, fully funded in perpetuity*

Vyacheslav Uritsky ♪
*Assistant Principal*
*Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977*

Ronald Knudsen
*Edgar and Shirley Grossman chair*

Joseph McGauley ♪
*Shirley and J. Richard Fennell chair*

Ronan Lefkowitz ♪
*David H. and Edith C. Howie chair, fully funded in perpetuity*

*Sheila Fiekowsky ♪

*Jennie Shames ♪

*Valeria Vilker Kuchment ♪

*Tatiana Dimitriades ♪

*Si-Jing Huang ♪°

*Nicole Monahan ♪°

*Wendy Putnam ♪

*Xin Ding ♪

*Sae Shiragami ♪

§Gerald Elias

§Laura Park

## Violas

Steven Ansell ♪
*Principal*
*Charles S. Dana chair, endowed in perpetuity in 1970*

---

*Assistant Principal*
*Anne Stoneman chair, fully funded in perpetuity*

Ronald Wilkison
*Lois and Harlan Anderson chair*

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky ♪

Marc Jeanneret ♪

*Mark Ludwig ♪
*Helene R. Cahners-Kaplan and Carol R. Goldberg chair*

*Rachel Fagerburg ♪

*Edward Gazouleas ♪

*Kazuko Matsusaka ♪

## Cellos

Jules Eskin
*Principal*
*Philip R. Allen chair, endowed in perpetuity in 1969*

Martha Babcock ♪
*Assistant Principal*
*Vernon and Marion Alden chair, endowed in perpetuity in 1977*

Sato Knudsen ♪
*Esther S. and Joseph M. Shapiro chair*

Joel Moerschel
*Sandra and David Bakalar chair*

Luis Leguía
*Robert Bradford Newman chair, fully funded in perpetuity*

Carol Procter
*Lillian and Nathan R. Miller chair*

Ronald Feldman
*Richard C. and Ellen E. Paine chair, fully funded in perpetuity*

---

*♪ Appointed by Seiji Ozawa*
** Participating in a system of rotated seating*
*° On leave*
*§ Substituting, Tanglewood 1999*

Walter H. Scott

*Jerome Patterson
*Charles and JoAnne Dickinson chair*
*Jonathan Miller
*Rosemary and Donald Hudson chair*
*Owen Young ♪
*John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity*
*Andrew Pearce ♪
*Gordon and Mary Ford Kingsley Family chair*

**Basses**
Edwin Barker ♪
*Principal*
*Harold D. Hodgkinson chair, endowed in perpetuity in 1974*
Lawrence Wolfe
*Assistant Principal*
*Maria Nistazos Stata chair, fully funded in perpetuity*
Joseph Hearne
*Leith Family chair, fully funded in perpetuity*
John Salkowski
*Joseph and Jan Brett Hearne chair*
*Robert Olson
*James Orleans ♪
*Todd Seeber ♪
*John Stovall ♪
*Dennis Roy ♪
§Joseph Holt

**Flutes**
Jacques Zoon ♪
*Principal*
*Walter Piston chair, endowed in perpetuity in 1970*
Fenwick Smith ♪
*Myra and Robert Kraft chair, endowed in perpetuity in 1981*
Elizabeth Ostling ♪
*Associate Principal*
*Marian Gray Lewis chair, fully funded in perpetuity*

**Piccolo**
Geralyn Coticone ♪
*Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979*
§Linda Toote

**Oboes**
*Principal*
*Mildred B. Remis chair, endowed in perpetuity in 1975*
Mark McEwen ♪
*James and Tina Collias chair*
Keisuke Wakao ♪
*Assistant Principal*
*Elaine and Jerome Rosenfeld chair*

**English Horn**
Robert Sheena ♪
*Beranek chair, fully funded in perpetuity*

**Clarinets**
William R. Hudgins ♪
*Principal*
*Ann S.M. Banks chair, endowed in perpetuity in 1977*
Scott Andrews ♪
*Thomas and Dola Stemberg chair*
Thomas Martin ♪
*Associate Principal & E-flat clarinet*
*Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity*

**Bass Clarinet**
Craig Nordstrom ♪
*Farla and Harvey Chet Krentzman chair, fully funded in perpetuity*

**Bassoons**
Richard Svoboda ♪
*Principal*
*Edward A. Taft chair, endowed in perpetuity in 1974*
Roland Small ♪
Richard Ranti ♪
*Associate Principal*

**Contrabassoon**
Gregg Henegar ♪
*Helen Rand Thayer chair*

**Horns**
James Sommerville ♪
*Principal Horn*
*Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974*
Richard Sebring ♪
*Associate Principal*
*Margaret Andersen Congleton chair, fully funded in perpetuity*
Daniel Katzen ♪
*Elizabeth B. Storer chair*
Jay Wadenpfuhl ♪
Richard Mackey ♪
*Diana Osgood Tottenham chair*
Jonathan Menkis ♪

**Trumpets**
Charles Schlueter ♪
*Principal*
*Roger Louis Voisin chair, endowed in perpetuity in 1977*
Peter Chapman ♪
*Ford H. Cooper chair*
Thomas Rolfs ♪
*Assistant Principal*
*Nina L. and Eugene B. Doggett chair*

**Trombones**
Ronald Barron
*Principal*
*J.P. and Mary B. Barger chair, fully funded in perpetuity*
Norman Bolter ♪

**Bass Trombone**
Douglas Yeo ♪
*John Moors Cabot chair, fully funded in perpetuity*

**Tuba**
Chester Schmitz
*Margaret and William C. Rousseau chair, fully funded in perpetuity*

**Timpani**
Everett Firth
*Sylvia Shippen Wells chair, endowed in perpetuity in 1974*

**Percussion**
Thomas Gauger
*Peter and Anne Brooke chair, fully funded in perpetuity*
Frank Epstein
*Peter Andrew Lurie chair, fully funded in perpetuity*
J. William Hudgins ♪
Timothy Genis ♪
*Assistant Timpanist*
*Mr. and Mrs. Edward H. Linde chair*

**Harp**
Ann Hobson Pilot
*Principal*
*Willona Henderson Sinclair chair*

**Librarians**
Marshall Burlingame ♪
*Principal*
*Lia and William Poorvu chair*
William Shisler
John Perkel ♪

**Assistant Conductors**
Federico Cortese ♪
*Anna E. Finnerty chair*
Ilan Volkov ♪

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## A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 118th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Prom-

BSO Archives

*The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882*

enade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary com-


*Here will we sit, and let the Sounds of music*
*Creep in our ears; soft stillness and the night*
*Become the touches of sweet harmony.*

**William Shakespeare**

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posers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Celebrating his twenty-fifth anniversary as the BSO's music director this season, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

Walter H. Scott

*Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood*

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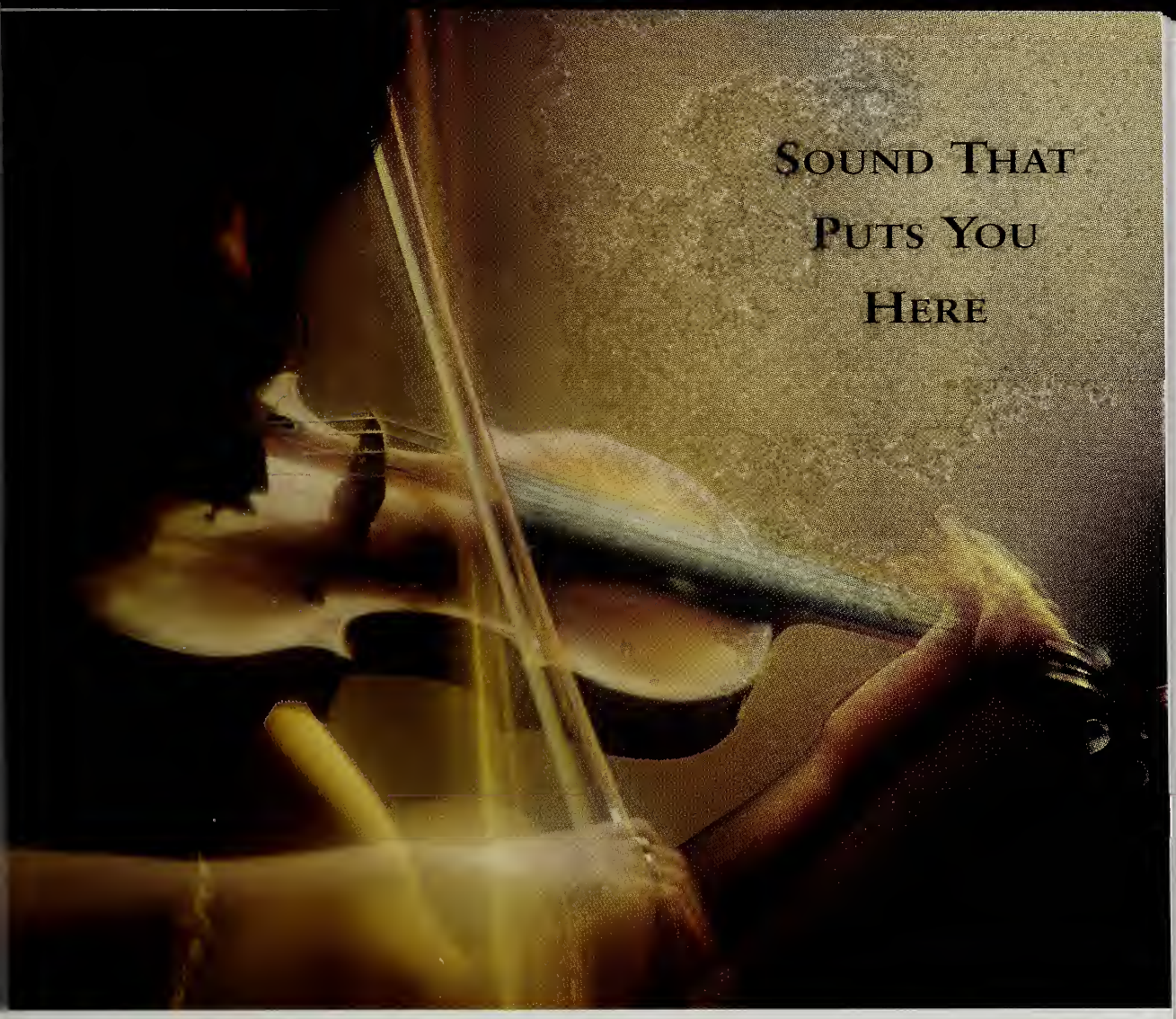


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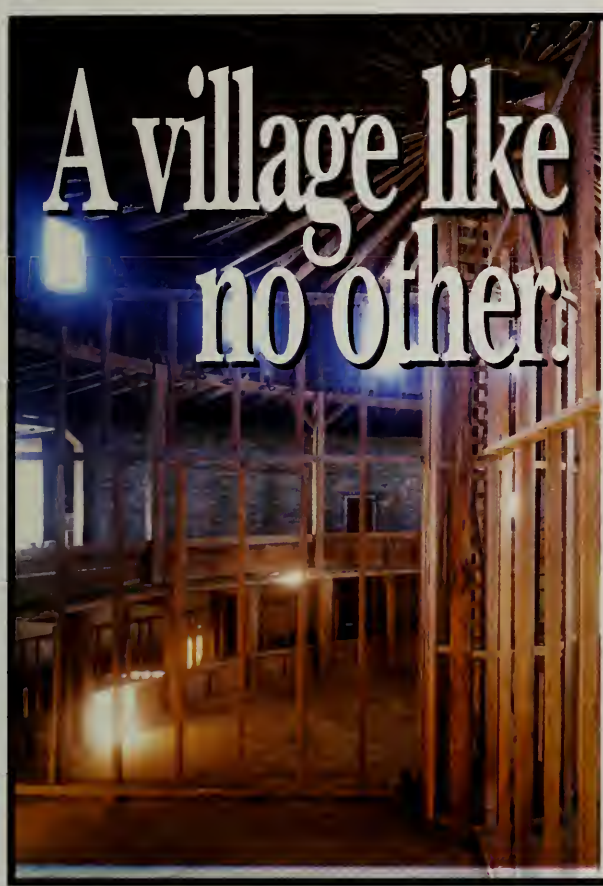


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Friday, June 18, at 7, Theatre
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# Ercole Amante
(Hercules in Love)

Music by Francesco Cavalli (1602–1676)
Libretto by Francesco Buti (died 1682)
*First performance, Paris, 1662, Palais de Tuileries*

Paul O'Dette & Stephen Stubbs, *Music Directors*
Jack Edwards, *Stage Director*
Robin Linklater, *Designer*
Lucy Graham, *Choreographer & Movement*
L. Stacy Eddy, *Lighting Designer*
Anna Watkins, *Costume Supervisor*

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Anonymous

There will be a brief pause after Act II and an intermission after Act III.

The BEMF edition of *Ercole Amante* was prepared by Paul O'Dette, Stephen Stubbs, and Robert Schenke; the Lully dances were edited by Erich Schwandt. Copyright ©Boston Early Music Festival & Exhibition, 1999; all rights reserved. This edition of *Ercole Amante* is the sole property of the Boston Early Music Festival & Exhibition.

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The Boston Early Music Festival productions at Tanglewood are funded by the Commonwealth of Massachusetts, Department of Economic Development/ Office of Travel & Tourism.

The Boston Early Music Festival's 1999 yearbook, containing additional program information for this performance, a complete libretto with translation, complete artist biographies, and detailed background material on Cavalli's *Ercole Amante* and the Boston Early Music Festival & Exhibition is on sale near the entrance to the Theatre.

## Dramatis Personæ

*in order of appearance*

Il Tevere [*The Tiber*] . . . . . Paul Guttry
Cinthia [*Cynthia*] . . . . . Claron McFadden
Ercole [*Hercules*] . . . . . Nathaniel Watson
Venere [*Venus*] . . . . . Ellen Hargis
Le tre Grazie [*The Three Graces*] . . . . . Laurie Reviol
Deborah Leath Rentz,
Matthew White
Giunone [*Juno*] . . . . . Meredith Hall
Iole [*Eurytus' daughter, in love with Hyllo*] . . . . . Lisa Safer
Hyllo [*Hercules' son, in love with Iole*] . . . . . William Hite
Paggio [*the Page*] . . . . . Steve Dugardin
Licco [*Deianira's servant*] . . . . . Olof Lilja
Deianira [*Hercules' wife*] . . . . . Ann Hallenberg
Pasithea [*Sleep's wife*] . . . . . Ms. Leath Rentz
Sonno [*Sleep*] . . . . . Florian Eckhardt
Aure e Ruscelli [*Winds and Brooks*] . . . . . Ms. Reviol, Mr. White, Ryan Turner
Mercurio [*Mercury*] . . . . . Mr. Turner
Nettunno [*Neptune*] . . . . . Donald Wilkinson
Ombra d'Eutiro . . . . . Harry van der Kamp
[*The Ghost of Eutiro, King of Oechalia, and father of Iole*]
Ombra di Clerica Regina [*The Ghost of the Queen of Cos*] . . . . Ms. McFadden
Ombra di Laomedonte [*The Ghost of the King of Troy*] . . . . . Mr. Turner
Ombra di Bussiride [*The Ghost of the King of Egypt*] . . . . . Mr. White
Bellezza [*Beauty*] . . . . . Ms. Hargis
Coro di Fiume, Coro di Sacerdoti, Coro di Sacrificanti,
Coro d'Anime Infernali, Coro di Sacerdoti di Giunone Pronuba,
Coro di Pianeti [*Chorus*] . . . . Kamala Soparkar, James Deselms, Clifford Rust
Dancers . . . . . Audra Carabetta, Tina M. Cassidy, Mr. Eckhardt,
Susan McNichol, Melinda Sullivan, and Kaj Svlegård

*Set sketch by Robin Linklater for "Ercole Amante"*

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Patrick Jordan
Jane Starkman, *principal second*
Laura Jeppesen

**Bass Violin**
Emily Walhout, *principal*
Alice Robbins
Brent Wissick
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John Grimes

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Assistant Stage Director . . . . . Grant Herreid
Stage Manager . . . . . Wesley Chinn
Production Assistant . . . . . Maria van Kalken
Assistant Stage Manager . . . . . Kathryn Bernhard
Costume Supervisor . . . . . Anna Watkins
Costume Makers . . . . . BA Higgins, Lal d'Ago, Andrea Moon, Howard Rayner, Ingrid Pryer, Lizzie Wyllie, Keith Bish
Assistant Costume Supervisor . . . . . Gregory Swain Nelson
Wig Maker . . . . . Lucy Graham
Headdresses . . . . . Jenny Adey, Debbie Owen, Mark Wheeler
Stitcher . . . . . Tracy Kim
Master Electrician . . . . . James DeVerre
Assistant Master Electrician/Board Operator . . . . . Charles Wise
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## Synopsis

### Prologue

The rivers within the territories of the French king, led by the river Tiber and the moon goddess Cynthia, arrive to celebrate the glories of the kingdom of France, and the royal nuptials of Louis XIV and Marie-Therèse of Spain. The king and his new bride arrive to dance and the scene ends with the chorus, "*Oh Gallia, fortunata.*"

### Act I

[*within the palace*] Dancers arrive to celebrate love but are interrupted by the arrival of Hercules. The king loves Iole, but she, in turn, hates him because he has murdered her father Eutiro. Iole is in love with Hyllo, the son of Hercules and his abandoned Queen Deianira. The jealous Queen possesses a shirt stained with poisoned blood which was supposed to contain powers to prevent Hercules from ever being unfaithful to her. (*This shirt was worn by the centaur Nessus, who was killed by Hercules when Nessus attempted the rape of Deianira.*)

Hercules is upset that his legendary strength allows him to defeat the strongest of foes but does not help him in matters of love. He is angered by the taunts of Cupid, forever mocking him. The goddess Venus, accompanied by the three Graces, arrives and instructs him to meet with Iole this night. Venus will arrange to shoot an invisible magic arrow, causing Iole to fall in love with Hercules. Upon their departure Juno appears, full of anger and thoughts of vengeance. She vows to defeat the schemes of Venus and to protect the requited love of Iole and Hyllo and the wedding vows of Deianira and her unfaithful husband. She withdraws, sending down thunder and lightning from the clouds surrounding her.

*Costume sketch by Robin Linklater for Neptune*

### Act II

Hyllo and Iole appear and sing of their undying love for one another. The page arrives, requesting Iole to accompany Hercules on a walk through the gardens. She agrees, but reassures Hyllo of her love for him. Licco, the servant of Deianira, meets with the page in a humorous exchange about the dangers and the foibles of love. Deianira enters and, having heard of Hercules' treacherous love for Iole, sings a moving lament about betrayal and infidelity.

The scene changes to the cave of sleep. The grace Pasithea arrives with Sonno (Sleep) and a chorus of Zephyrs and Brooks who sing Sleep to sleep. Juno descends and requests Pasithea to release Sleep to her: part of Juno's plot to foil the machinations of Venus. Pasithea agrees but pleads with Juno to return Sleep as soon as possible. The act ends with a short ballet by the followers of Sleep.

### Act III

Venus appears and reassures Hercules that her plot will win him Iole's love. Hercules is perplexed that his strength does not work in matters of love and that he requires the help of the gods to succeed. The page reports on the arrival of Iole, whom he found affirming her love for Hyllo. Hercules is furious to discover that it is his own son who is his newest rival. Iole tells Hercules, "if my heart were capable of loving the murderer of my beloved father, you ought to look upon me with horror, not love." He asks her if she could consider the very proof of his love a crime; it was only because he refused to give him her hand in marriage that he killed him. When Iole explains that it was at her request that her father refused to yield her up to him, Hercules blames her—"so it was you who drove him to it! then it was you who killed him." Sitting on an enchanted seat, placed in the garden by Venus, Iole suddenly falls in love with Hercules. Hyllo, who has overheard everything, bids her farewell and departs to seek his death.

Juno again appears with Sonno (Sleep), who causes Hercules to fall asleep. Hyllo has been in hiding at Juno's insistence. She gives Iole a sword and commands her to kill the sleeping Hercules. Iole, invoking the spirit of her father, is about to kill Hercules when she is stopped by the returning Hyllo, who loves her but also loves and is mindful of his father. Iole replies that if he loves her, he will let her do it. At that moment, the god Mercury appears


## Acknowledgments

Harpsichords supplied by James Nicolson of Belmont, Massachusetts.
Franco-Flemish double harpsichord by William Dowd, 1974, after a Hans Ruckers transposer of 1638.
Franco-Flemish double harpsichord by William Dowd, 1978, after a Hans Ruckers transposer of 1628, rebuilt in France in 1706.

The Boston Early Music Festival thanks the following organizations and individuals for assistance with this production: Paul O'Dette, Stephen Stubbs, and Robert Schenke for the performing edition of *Ercole Amante*; Erich Schwandt for the edition of the Lully dances; Massimo Ossi for the translation of the libretto; the Shaughnessy Companies for providing aerialift equipment; the Boston Lyric Opera and Boston Symphony Orchestra for providing projection equipment for supertitles; the Huntington Theatre for technical support; and the entire staff of the Emerson Majestic Theatre.

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and wakens Hercules. Upon seeing the sword, Hercules believes Hyllo intended to kill him, but Iole admits it was she. She warns him that if he kills Hyllo, she will kill herself. Hercules is stopped by the arrival of his wife Deianira, who pleads with him to let her son live since she has already lost her husband's love. Hercules threatens to kill both Hyllo and Deianira, but Iole intercedes, saying that if Hyllo is slain, Hercules has no hope of her love. Mother and son lament this cruelty, and sing an impassioned duet of hope. The act ends with a ballet of statues which have come to life.

**Act IV**

Hyllo, banished to prison on a lonely rock along the seashore, sings bitterly of his fate. The page appears suddenly in a small boat and reports to Hyllo that Iole now feels obliged to marry Hercules in order to save Hyllo's life. Hyllo instructs him to seek out Iole and to tell her that he will kill himself if she marries his father. A sudden storm springs up and the page is drowned. In complete despair, Hyllo leaps into the raging sea. Juno appears and calls to Neptune for his aid. The god rises from the sea and plucks Hyllo from the surging waves. As Neptune returns to the sea, Juno celebrates her victory over Venus.

The scene changes to the cemetery of royal tombs. Iole enters with a procession of priests to the tomb of her father, Eutiro, pleading for his aid. The tomb opens and her father's ghost appears, promising to defeat Hercules. As he departs, Deianira tells Iole that she saw Hyllo drown himself in the sea, but Licco suggests that he may have reached the shore. He reminds Deianira of the magic shirt she was given by the centaur Nessus, which could be used to prevent Hercules from being unfaithful. They sing a trio of hope. The act ends with a short ballet of phantoms.

**Act V**

The first scene centers around a circle of Hades and the arrival of the ghosts of Eutiro, and other victims of Hercules' cruelty—the queen Clerica of Cos, and the kings Leomedonte and Bussiride. They are joined by a chorus of dead souls and all vow vengeance on Hercules, promising to tear him to pieces.

Back in the palace, Hercules is about to wed Iole. Content with his apparent victory, he calls for Iole to embrace him. She places the magic shirt on him, but its powers are more fatal than expected, and the king dies. Deianira, unaware of the true magic properties of the shirt, now seeks her own death, when suddenly Hyllo appears. The ecstasy of seeing Iole is tempered by his grief over his father's death. They all grieve and rejoice simultaneously. Juno

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appears to the accompaniment of heavenly harmony, singing of joy and triumph since Hercules is now gone. She informs them that the king is alive in heaven and has married Beauty. "Requited love always wins the day."

The opera ends with the appearance of Hercules and Beauty in the heavens. A chorus of planets appears to sing of the happiness of the French "Hercules" (Louis XIV) who will now live happily ever after with his "Beauty"—the new queen, Marie-Therèse.

—Synopsis by Jack Edwards and Paul O'Dette

## Notes

When Cardinal Mazarin commissioned Cavalli's *Ercole Amante* for the wedding celebrations of Louis XIV and Marie-Therèse, it was intended that the performance be given in the new Salle Neuve in the Tuileries, the largest theatre in the world. As it turned out, the building wasn't ready and an earlier Cavalli opera, *Xerse*, was performed at the Hall of the Collonnades at the Louvre.

Gaspare Vigarani was the architect and designer of the Salles des Machines, which was to replace the old Petit Bourbon theater that housed Giacomo Torelli's stage machinery. It was Torelli who designed Rossi's *Orfeo*; since up until this point he was still the "king" of technical theater wizardry in Paris, it was obviously a severe blow to him that he was not asked to design the new theatre. However, he had fallen out with the Abbe Buti (librettist for both *Orfeo* and *Ercole*) who was organizing the wedding celebrations, and Buti encouraged Mazarin to appoint Vigarani rather than Torelli as architect for the new building. Vigarani, with his two sons, was fresh from completing a theater in Modena, Italy, famous for its grand proportions and improved stage machinery. Having arrived in Paris in July

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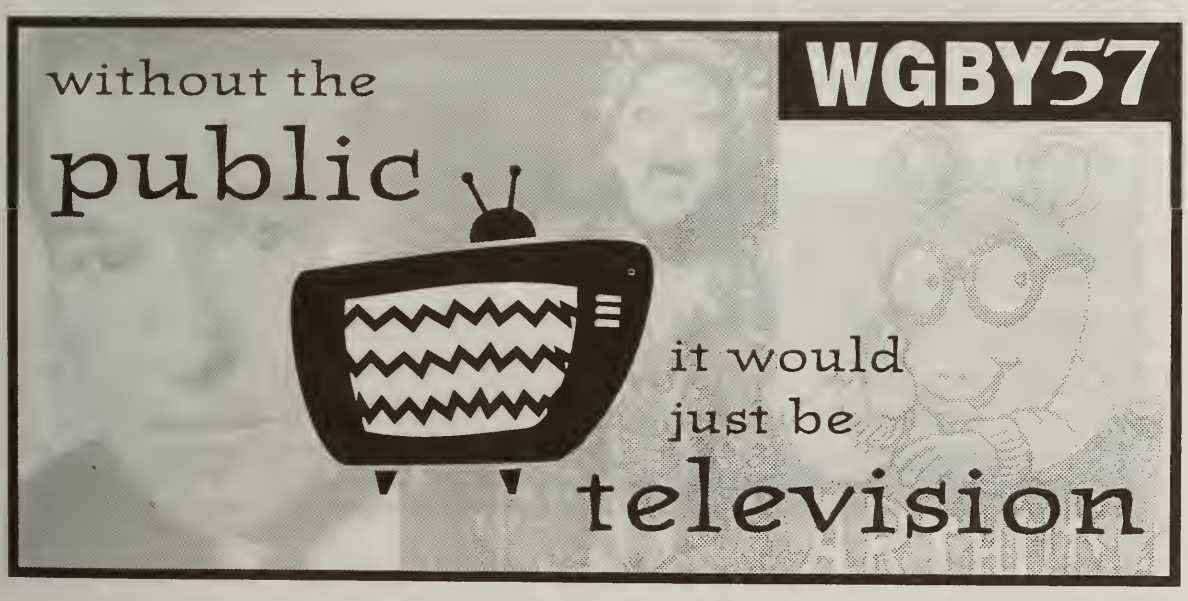
1659, he started building an even grander version in the Tuileries. This provoked Torelli into publishing a critical pamphlet on the design; Vigarani's revenge was to take all the scenery and machines from the Petit Bourbon and burn the lot.

By the time the Salles Neuve was finished in 1662, Cardinal Mazarin had died and Queen Marie-Therèse was pregnant with her second child. The performance of *Ercole* was not a success. The auditorium was crowded with 2,000 inattentive spectators, the performance was far too long (some reports say twelve hours!), the acoustics were dreadful, and much of the action couldn't be seen. The last performance of *Ercole* was on May 6 and Cavalli broke his contract and returned to Venice vowing he would never work in France or the theater again. However, the Salles Neuve was a major influence on theater art in France for the next century. It was the transition from the pre-Baroque amphitheater auditorium to the Italian opera-house style of a perspective wing stage with a horseshoe auditorium. The theater was rightly criticized by Bernini in 1665 as disproportionately long and having poor seating. The proscenium arch was 32′ wide and the stage 140′ deep—nearly twice as deep as the auditorium. This enabled amazing perspective for visual effects, but at the cost of not being able to hear what was being said or sung. There were some grand scenic machines, one of which was a god-platform 45′x60′. This was used in *Ercole* for the Royal Family to perform a ballet, but in a later production of *Psyche*, 300 deities surrounded by clouds camedown from the heavens.

The year following *Ercole*, a disillusioned Gaspare Vigarani returned to Italy and died. His post at the French court was given to his son Carlo Vigarani, who held it until 1680, working with the master of French decorative and theater arts, Berain.

*Ercole Amante* might seem a strange subject for a royal wedding, but when Cardinal Mazarin commissioned Cavalli and Buti, it might have been as a result of the near fatal illness of Louis XIV in 1658. In June of that year, the royal succession was the subject that was in everyone's mind, when Louis was given the last rites, in expectation of his death. Louis XIII had been homosexual, as was Louis XIV's brother, the Duke of Anjou. Had Louis actually died, or been left impotent, succession to the crown of France threatened the body politic. It was during the King's convalescence that he pursued the "scandalous" romance with Marie Mancini, Cardinal Mazarin's niece. It is widely believed the whole "affair" was engineered by Mazarin to demonstrate, publicly, that the King's virility was in good working order, and to remind all that the fleurs-de-lis motif was not only the emblem of the royal family of France but also that for male genitalia and semen. The King wanted to marry Marie Mancini, but the affair had to be broken up by Mazarin once the peace accord with Spain had been settled and a marriage that cemented the cross-cousin alliance had been arranged. Louis XIII's sister



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was Marie-Therèse's mother and Philip IV's sister was Louis XVI's mother.

*Ercole Amante* can be seen as an allegorical demonstration both of Louis XIV's virility, and of his readiness to put off his carefree bachelor life (mortality) and take on the responsibility of succession and the sacred body of sovereignty (immortality) via elaborately ritualized fictions of divine status.

—Robin Linklater

## Notes on the Dances for "Ercole Amante"

By the time the marriage of Louis XIV of France and Marie-Therèse, daughter of Philip IV of Spain, took place, Louis was more than aware of the effective use of opera and dance to establish himself as "*le Roi absolu.*" He first appeared in a court "spectacle" at the age of thirteen, and in the next eighteen years he danced in some twenty-seven ballets. The roles undertaken by the king were usually those of an allegorical nature representing characters from antiquity such as gods or valiant leaders, famous for their strength in battle and justice in times of peace. These roles were not just frivolous appearances to please a sycophantic court but served a political purpose in underlining the king's absolute power and authority.

We know from the official account, or "*livret,*" published after the event, that Louis danced the first *entrée* in the prologue of the opera *Ercole Amante* as the House of France, uniting with the House of Austria, as danced by the new queen. The *livret* for *Ercole Amante* gives us an insight into the various scenes and their dramatic intent as well as the costumes worn, the verses delivered, and the names of the dancers —a "heady" mixture of the nobility and professionals. Even the king's brother, "Monsieur," took part in the ballet, along with members of the great houses of France such as Nemours, Alencon, Soissons, and Valois, although frustratingly there is no mention of the dance steps and patterns they performed.

Through the patronage of the king, who was keen to show off his own physical prowess, the court ballet attained a splendor never to be surpassed with such productions as the February 7, 1662, *Ercole* production at the Salle Neuve des Tuileries. This production, like so many others at that time, was a Franco-Italian hybrid with dance playing a major role and providing the lighter relief which the French court appreciated and understood. To appease a court irritated by a surfeit of Italian culture and influence (in the form of Cardinal Mazarin or Mazarini), it was the dancer and violinist turned celebrated composer, Jean-Baptiste Lully (ironically, an Italian who had taken a French name), who was invited to compose the danced "*entrées*" which appeared at the ends of the acts. In these *entrées*, dancers were required to represent such diversities as lightning and tempests, dreams, statues which come to life, zephyrs, and phantoms. The greatest dancer of the time, Monsieur Beauchamps, certainly took part in the production and may have choreographed the dances, as he was composer and superintendent of court ballets at this time.

Dance was an integral part of court life, and both the choreography and technique for these ballets grew directly from the ballroom. The future of the French style of noble dancing, already established by this time, was further ensured in 1661 by Louis' founding of "l'Academie Royale de Danse," whose purpose was to "re-establish the art in its perfection." The courtiers were therefore fully conversant with the style of dancing presented to them and recognized characters in the ballets through a combination of the style of dance executed (i.e., serious or grotesque) and the props they carried. A commentator at this time noted that "when these two types of ballet are harmoniously mixed, the audience are more inclined to admire the serious and laugh at the grotesque." An example of the grotesque style in this production is at the end of Act III, when spirits enter garden statues and bring them to life—a rare moment of humor occurring in this, one of the great tragic operatic masterpieces of the seventeenth century.

—Lucy Graham

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## Il Giardino d'Amore:
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David Douglass, concertmaster
Claron McFadden & Ellen Hargis, sopranos
Judith Malafronte, mezzo-soprano
Harry van der Kamp, bass
Dennis Ferry, trumpet
Alexander Weimann, harpsichord

ALESSANDRO SCARLATTI
*(1660-1725)*

from *Il Giardino d'Amore*
- Sinfonia con Tromba
- Aria, "Care selve," for alto
- Recitative "In van fra queste selve"
- Aria, "Piu non m'alletta e piace," for soprano

A. SCARLATTI

from *Clori, Lidia e Filli*
- Sinfonia for Strings
  - Corrente—Grave—Presto—Grave
- Aria, "Il mar mi chiuda nel vasto sen," for soprano, lute, and concerto grosso

DOMENICO SCARLATTI
*(1685-1757)*

Sonata for Mandolin and Basso Continuo

A. SCARLATTI

from *Giardino di Rose*
- Aria, "O del profondo, e formidabil Regno," Largo—Presto—Recitative—Aria for bass and orchestra
- Aria, "Mentre io godo in dolce oblio," for soprano

GEORGE FRIDERIC HANDEL
*(1685-1759)*

from *Il Tebro*
- Aria, "Alle voci del bronzo guerriero," for soprano and trumpet
- Trio, "Viva, viva un astro si bello," for two sopranos and alto

## INTERMISSION

A. SCARLATTI — from *Giardino di Rose*

- Introduzione con due trombi
- Duetto, "Perche care, perche belle," for two sopranos
- Aria, "Ombre nere," for bass and two trumpets
- Duetto, "Come sempre intorno gira," for two sopranos

Variazioni sulla *Follia di Spagna*, for harpsichord solo

A. SCARLATTI — Sinfonia for Trumpet, Recorder, and Orchestra

- Spiritoso—Adagio—Allegro
- Adagio—Presto

HANDEL — from *Clori, Tirsi e Fileno*

- "Come la Rondinella," for alto and archlute
- Recitative
- Trio, "Vivere e non amar," for two sopranos and alto

Texts and translations begin on page 18.

## The King's Noyse/BEMF Violin Band

David Douglass, *concertmaster*
Scott Metcalfe, Ingrid Matthews, Christopher Verrette, Robert Mealy & Julie Andrijeski, *violins*
Margriet Tindemans, Patrick Jordan, Jane Starkman & Laura Jeppesen, *violas*
Emily Walhout, Alice Robbins, Brent Wissick & John Mark Rozendaal, *bass violins*
Paul O'Dette, *mandolin, guitar & archlute*
Stephen Stubbs, *guitar & chitarrone*
Lucas Harris, *chitarrone*
Erin Headley, *viola da gamba*
Maxine Eilander, *harp*
Alexander Weimann, *harpsichord*
Dennis Ferry & Fred Holmgren, *trumpet*
Marilyn Boenau, *recorder*

## Notes

Where is the Garden of Love to be found? In Eden or Arcadia; in Rome or Naples; in a Golden Age of the past or in the here and now; in the realm of pure imagination or in the artistic illusions conjured for the delectation of princes? To the cultivated mind of Baroque Italy, the answer would have included all of these. Our program of choice fruits from this garden, like the life of its featured composer, Alessandro Scarlatti, is a tale of two cities: Rome and Naples.

Born in Palermo in 1660, Scarlatti was sent to Rome at the age of twelve. Before he was twenty years old, he was married, had written his first opera, and had come to the attention of all the major patrons of the city, including the rival Cardinals Pamphili and Ottoboni and the legendary Queen Christina (1627-1689) who had abdicated the Swedish crown in 1654 to lead a life dedicated to the arts, particularly music, in Rome. She gathered around her not only the best musicians (Corelli, Stradella, and many others) but also the best literary minds of the age. Regular gatherings at her palace were known as "*conversationi della Regina*" and after her death were transformed into the formal "Accademia dell'Arcadia." By 1680, the twenty-year-old Scarlatti was named her *maestro di capella* and thus came into regular contact with the men who would later form the famous Arcadian Academy. This intellectual circle promoted the reform of libretti for cantata and opera and gave birth to the aesthetics of "*opera seria*" much as the Florentine Camerata had fostered the birth of opera itself a century before. The new "Arcadia" that they envisioned would bring music and poetry back to that perfection of unity that had, in their eyes, been corrupted by the incursion of comic and other unworthy elements. This artistic "garden" was sought after in the cantata, the serenata, the oratorio, and the opera itself. In all of these genres, Alessandro Scarlatti gave prolific and eloquent form to their ideals.

In 1683, the Marquis del Carpio left his position as Spanish ambassador to the Vatican to


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take up the glorious post of Viceroy of Naples. He must have been highly aware of Scarlatti's talents, for within a year Scarlatti was called to Naples to be the *maestro di capella* for the new Viceroy. For the next eighteen years he was to dominate Neapolitan musical life to the extent that more than half of the operas heard in that city were from his pen. He was so prolific at this time that even the extant forty-some operas, ten serenatas, and sixty-five cantatas may be no more than half of his actual production. But Naples, always a hotbed of resentment for the Spanish yoke, began to feel the shock waves of the War of the Spanish Succession from without as well as from within. Scarlatti, having always kept up his contact with Roman patrons, was soon back in Rome.

By 1703 Scarlatti accepted the post of music director at S. Maria Maggiore. Queen Christina had died, but Scarlatti was now able to add to his faithful patrons Ottoboni and Pamphili a new and even richer one: the Marquis (soon to be Prince) Ruspoli. At this time and in connection with the Ruspoli household he would cross paths with another musical giant, the young Handel. Their paths crossed and recrossed in the years Handel spent in Rome (1707-09). Comparisons couldn't be avoided. Scarlatti represented the epitome of Italian refinement to which Handel aspired; Handel's gifts were so prodigious that they could not be overlooked. Scarlatti's acclaimed oratorio the *Giardino di Rose* was performed on April 24, 1707, at the Ruspoli palace. When, at the next Easter celebration in 1708, the *Giardino* was given again at the Ottoboni palace, Handel was ready with an answer: *La Resurrezione* was given a week later at the Ruspoli residence. This rivalry must have been played out in miniature in stately homes throughout the city, where dramatic cantatas like Handel's *Clori, Tirsi and Fileno* and *Il Tebro* (featuring the shepherd Olinto—Ruspoli's Arcadian name) rubbed shoulders with works by Scarlatti such as the *Giardino d'Amore* and *Clori, Lidia e Filli*. A literal contest between the venerable Scarlatti and the young Saxon would have been unseemly, but it did come to this between Handel and Alessandro's son Domenico. Reportedly, Handel prevailed on the organ and Scarlatti on the harpsichord. In 1706 Alessandro was honored, together with Corelli and Pasquini, with election into the Arcadian Academy. Whereas Rome discouraged opera at this period, the other forms flourished, and Scarlatti entered another period of prodigious production of cantatas, serenatas, and oratorios.

Meanwhile, the Austrians had marched into Naples in 1707, and by 1709 Scarlatti had accepted the invitation of the new Austrian Viceroy to resume his former post there. He would spend most of the rest of his life in Naples (1709-19, 1722-25), but tastes had changed and a new generation of fashionable composers like Porpora, Vinci, and Leo and another young Saxon lion, Johann Adolf Hasse, cultivated the comic intermezzo and a lighter musi-


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cal vein which made Scarlatti seem old-fashioned and "learned" by comparison. Perhaps as a result, Scarlatti began to cultivate pure instrumental music for the first time in his long career.

If we ask again the question "Where is the garden of love to be found?" we might be tempted to answer that it could be assigned to a mythical golden age, or it could be argued that it must exist in the etemal present. Nevertheless, during the first decade of the eighteenth century, in the agreeable climate of Rome and nourished by a double sun of unique genius, it flourished in particular splendor.

—Stephen Stubbs

## Texts and Translations

***from Il Giardino d'Amore (A. Scarlatti)***

| | |
|---|---|
| VENERE (Aria): | VENUS |
| Care selve, amati orrori, | Dear woods, beloved shades, |
| Rispondete per pieta | Answer for pity's sake, |
| E commosse al mio martoro quel bell' | And for commiseration with my suffering: |
| Idolo ch'adoro dite oh Dio dov'e che fa? | That beautiful idol whom I adore |
| | Tell me, where is he, what is he doing? |
| ADONE: | ADONE |
| Recitativo | Recitative |
| In van fra queste selve | In vain, amidst these woods, |
| Cerco dar pace all'affannato core, | do I seek peace for my troubled heart, |
| Mentre da che al condore | Ever since the lovely whiteness of Venus |
| Del bel di Citerea: | caught my eye, |
| Fissai lo sguardo od io gli strali | I despise my bow and arrow, |
| E'l dardo ne piu di fiere belve, | No longer do the wild beasts inspire |
| Alimenta il pensier caldo desio | my thoughts to the passion of the hunt. |
| Ma sol dell' Idol mio vo intraccio | Only my idol do I now desire constantly |
| in tutt'ore | to follow, |
| Per temprar la mia pena, il mio dolore. | In order to temper my pain and my sorrow. |
| Aria | Aria |
| Piu non m'alletta e piace il vago | No longer is the lovely nightingale |
| Usignoletto, | pleasing and charming to me, |
| Benche di ramo in ramo dolce | Although he hops from branch to branch |
| cantando va | sweetly singing, |
| Non piu fra queste selve | Nor any longer, through these woods, |
| Godo seguir le belve | do I take pleasure in following the beasts, |
| Da che Ciprigna mia mi tolse al sen | Ever since Venus took peace from my breast, |
| la pace, | |
| Al cor la liberta. | And freedom from my heart. |

***from Clori, Lidia e Filli (A. Scarlatti)***

| | |
|---|---|
| FILLI: | |
| Il mar mi chiuda nel vasto sen | May the sea engulf me in its vast bosom |
| Tutti i suoi fulmini mi vibri il ciel | May all the thunderbolts of heaven be hurled |
| | against me, |
| Gl'angui m'attoschino col lor velen | and may the snakes poison me with |
| | their venom, |
| Se piu rimiro l'empio infedel | If ever again I see the impious traitor! |

Cio che respiro mi sia mortal
e il sole nieghimi il suo splendor
Morte m'avventi ciaca lo stral
Pria che piu ami quel traditor.

May the air that I breathe be fatal,
And the sun refuse to shine on me,
And blind death send me its shafts,
Before I ever love that traitor again!

***from Giardino di Rose (A. Scarlatti)***

BOREA:
O del profondo, e formidabil Regno
Furie spietate e crude,
Voi, che spiraste al petto mio lo sdegno
Pur d'Inerme Donzella
cadeste humiliate al regio piede
edai fioriti campicol vostro ardir fugate

e'il mio valore:
oh' troppo inconsolabile dolore.

BOREA (THE NORTH WIND) (LARGO)
Oh you cruel and pitiless furies,
From the profound abyss,
You who inspired the hatred in my breast,
Now you fall before an unarmed girl
As if before a Queen,
And from these flowery meadows,
Together with your fire
Also my power is gone:
Oh too inconsolable misery!

RECITATIVO
Ma gia sento che voi risvegliate
l'Inferno,
a danni suoi,
E mi destate in seno, con furore spietato

Misto d'atro velen piu crudo il fiato.

RECITATIVE
But now I feel that you have reawakened
the Inferno
To your own damnation,
And in my breast is born
An even crueler wind:
Pitiless rage mixed with blackest poison!

ARIA
Fosca nube l'aria ingombri
di saette s'armi il ciel
che tra folgori, e tempeste
ed ai prati, e le foreste
porto il fiato mio crudel.

ARIA
Dark clouds, obscure the air,
Let the heavens be armed with arrows:
For with lightening and tempest,
In the fields and in the forests,
I carry my cruel wind.

ARIA
SPERANZA:
Mentre io godo in dolce oblio
Con piu lento mormorio
Scherzi l'aura intorno al cor
Mormorando su la sponda
Vada a' passo l'onda
Or che poso in grembo a'i fior.

ARIA
SPERANZA (HOPE)
Whilst I revel in sweet forgetfulness
With slow murmering
Let the breezes softly play around my heart.
And murmuring against the shore
Wave after wave arrives
While I repose in the bosom of the flowers.

***from Il Tebro (G.F. Handel)***

ARIA
OLINTO:
Alle voci del bronzo gueriero
Si riponda col Eco festiva.
E si renda palese il mistero,
Che dai lauri ha da nascer l'oliva.

ARIA
OLINTO
Let us answer with festive echo the voice of
the warlike brass:
And let the secret be revealed that the olive
must be born from the laurel.

TRIO
Viva, viva! Viva un astro si bello
Viva un' alba si chiara, viva, viva, viva.

TERZETTO (OLINTO/GLORY/TIBER)
Long live so beautiful a star,
So bright a dawn!

*from Giardino di Rose (A. Scarlatti)*

DUO
CARITA, SPERANZA:
Perche care, perche belle
Queste rose odorose sono al core di Maria
Non offende, non distrugge i suoi colori,
i vivi ardori
La tua fiera tirannia.

ARIA
BOREA:
Ombre nere, larve erranti
Lacrimate al mio dolor
Dileguati son gl'inganni
Sol mi restano gl'affanni
Che tormentano il mio cor.

DUO
CARITA, SPERANZA:
Come sempre intorno gira l'ape al fiore
Come lieta ogn'or s'aggira
la farfalla al vivo ardore.
E scherzando e volando dal suo ben partir
dal suo bel partir non sa.
Cosi l'alma, cosi il core
Al soave e grato odore
Di quel giglio d'una rosa
Si consola, si riposa
E godendo sempre sta.

DUETTO
CARITA and SPERANZA
Because these fragrant roses
Are so sweet and dear to Maria's heart,
Your proud tyranny
With all its colors and vividness
Cannot destroy or injure them.

ARIA
BOREA
Black shadows and errant spirits
Weep for my suffering,
My deceptions are scattered,
Only my pains are left to me,
Which torment my heart.

DUETTO
CARITA and SPERANZA
As the bee continually circles the flower,
As the butterfly flutters with the energy
of life
And yet whether sporting or flying,
Neither knows its true goal,
So is the soul, so is the heart,
Which the sweet and pleasant scent
Of a lily or a rose consoles,
And if it reposes there, it will find
Eternal pleasure.

*from Clori, Tirsi e Fileno (G.F. Handel)*

FILENO:
Tirsi, amico e compagno,
gia che tanto si avvanza
l'incostante desio di sesso imbelle
scacciam da noi gelosa cura, e il core
sia serva del capriccio e non d'amore.

FILENO
Tirsi, friend and companion,
now that the fickle desires of the weaker sex
are so common,
let us rid ourselves of jealous anxiety
and let our hearts be slaves to caprice, not love.

נאַציאָנאַלע ייִדישע ביכער־צענטראַלע
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Come la rondinella dall'Egito
benche offesa, ritorna al nido antico,
Così questo mio cor, benche trafitto,
torna di Clori bella al seno amico

Just as the swallow, though injured,
returns from Egypt to its old next,
So my heart, though wounded,
returns to the welcoming breast of lovely Clori.

RECITATIVO
CLORI:
Cosi felici e avventurosi amanti,
Dal bel cielo d'amore
Temer mai non potete
tempesta di sospir, nembo di pianti.

RECITATIVE
CLORI
So, happy and fortunate lovers,
you need never fear a storm of sighs,
A cloud of tears, from the
beautiful heaven of love.

TIRSI:
Gradita pastorella,
Mentre la tua lusinga a suo piacere
Il nostro arbitrio regge
D'uopo e seguir necessita per legge.

TIRSI
Charming shepherdess, while your
flattery rules our wills at its pleasure,
We have to follow
necessity as our law.

FILENO:
Pari consiglio
Ho nel mio core impresso,
Perche oggi di Cupido
Deve si far appunto
Quel che si fa del vago sole adorno,
Miracolo finche splende e ci da il giorno.

FILENO
I have the same opinion
implanted in my heart,
Because today we must make
of Cupid just what we make
of the beautiful radiant sun,
A miracle while it shines and gives us light.

TRIO
Vivere e non amar
Amare e non languir
Languir e non penar
Possibile non e, no, no.
Benche incostante ancor
Speri l'amante cor,
Tradito dal pensier
Di riportar merce.

TERZETTO (CLORI/TIRSI/FILENO)
To live and not to love,
To love and not to languish,
To languish and not to suffer,
That is impossible.
Although inconstant still, the loving heart
Must be hopeful,
Beguiled by the thought
Of winning favour.

—*Scarlatti texts translated into English by Stephen Stubbs*

## ARTISTS

**Paul O'Dette**

Though perhaps best-known for his recitals and recordings of virtuoso solo lute music, Paul O'Dette also maintains an active international career as a continuo player, performing with Jordi Savall, Sylvia McNair, Nigel Rogers, Christopher Hogwood, Gustav Leonhardt, Nikolaus Harnoncourt, Andrew Parrott, Nicholas McGegan, William Christie, Andrew Lawrence-King, Tragicomedia, Tafelmusik, the Parley of Instruments, and the Harp Consort. Mr. O'Dette has made more than 100 recordings, many of which have been nominated for *Gramophone*'s "Record of the Year" award. Recent releases include the complete lute music of John Dowland, a five-disc set for harmonia mundi usa, which has been awarded the prestigious *Diapason D'or de l'année*; and "Jacaras–Spanish Baroque Guitar Music of Santiago de Murcia," awarded *Stereophile* magazine's "CD of the Month" in January 1999. Recently Mr. O'Dette has been active conducting Baroque operas. In 1997, together with Stephen Stubbs, he led performances of Rossi's *L'Orfeo* for BEMF, Tanglewood, and the Drottningholm Court Theatre in Sweden. After the 1999 BEMF Cavalli productions in Boston, Tanglewood, and Utrecht, he will conduct at

the Vadstena Academy in Sweden. Mr. O'Dette has been heard in broadcasts on stations throughout the United States, Europe, and countries as far afield as Turkey and Hungary. In addition to his activities as a performer, Paul O'Dette is an avid researcher of seventeenth-century Italian and English solo song, continuo practices, and lute technique, the latter resulting in a forthcoming book co-authored by Patrick O'Brien. He has served as Director of Early Music at the Eastman School of Music since 1976 and is Artistic Director of the Boston Early Music Festival.

**Stephen Stubbs**

Born 1951 in Seattle, Stephen Stubbs has been engaged in music-making since early childhood. Parallel interests in new and pre-Romantic music led him to take a degree in composition and to study the lute and harpsichord. Further years of study in Holland and England preceded his professional debut as lutenist at London's Wigmore Hall in 1976. Since 1980 he has lived in North Germany, where he is the professor for lute and performance practices at the Hochschule der Künste, Bremen. With his direction of Stefano Landi's *La morte d'Orfeo* at the 1987 Bruges Festival, he began his career as opera director and simultaneously founded the ensemble Tragicomedia, which has since recorded more than twenty CDs and completed tours of Europe, North America, and Japan. He has been invited to direct opera productions in several European countries and Scandinavia, most recently directing Monteverdi's *Orfeo* at the Netherlands Opera in Amsterdam and Luigi Rossi's *Orfeo* (together with Paul O'Dette) for the Boston Early Music Festival, Tanglewood, and Drottningholm Court Theatre. To expand his repertoire into the high Baroque period, he has recently created the Baroque orchestra TEATRO LIRICO, which made its recording debut in 1996 with the compact disc "Love and Death in Venice." Further recordings of the ensemble include "Italian Cello Concerti" with soloist Lucie Swarts and Vivaldi Motets with soprano Suzie LeBlanc. The largest project to


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- Thomas Carlyle

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date has been the re-creation of Antonio Sartorio's *Orfeo* of 1672 for concert performances in the Dresden and Utrecht festivals and a staged version for the Musikfest Bremen in September 1998. His solo lute recordings include music of J.S. Bach, S.L. Weiss, David Kellner, and, most recently, the Belgian lutenist Jaques St. Luc. In 1998 he recorded "The Golden Age of the French Lute,"

**Jack Edwards**

Jack Edwards, director for *Ercole Amante*, is artistic director of Opera Restor'd (England); for that group he has directed Arne's *Comus*, Lampe's *Pyramus and Thisbe*, and *The Dragon of Wantley*, also recording these for Hyperion. He has toured extensively in Canada, Sweden, France, Italy, and Spain and has appeared with many early music ensembles, including Parley of Instruments and the Hilliard Ensemble. He directed the 1995 and 1997 BEMF opera productions, as well as Rossi's *L'Orfeo* in Drottningholm (1997), *The Fairy Queen* in Adelaide (1995) and *Dido and Aeneas* in Bremen (1995). In July 1999 he will direct Caldara's *Dafne* in Chile. He has directed *King Arthur* in Stockholm and *Hamlet* in Chile. In 2000 he will be directing at the Ostankino Theatre in Moscow. Mr. Edwards holds a regular teaching position at the London Drama Studio in theater studies. Other recordings for Hyperion include the complete sonnets of Shakespeare and the recent recording of William Boyce's *Peleus and Thetis.*

**Robin Linklater**

Robin Linklater (set and costume design) trained in theater design at the Wimbledon School of Art in the early 1960s. He worked in a number of theaters and at a variety of jobs including painter, prop maker, costume maker, and designer. His interest in early opera began at art school and led to making lutes for friends, which in turn introduced him to Jack Edwards and Peter Holman, who were restaging seventeenth- and eighteenth-century English operas. This collaboration eventually developed into the touring company Opera Restor'd, and Mr. Linklater has been involved with nearly all twenty-three of their productions, either as designer, or supervising students from the Theatre Design course at Nottingham Trent University, where he has been teaching for nearly thirty years. In 1997 he was the designer for the production of Rossi's *Orfeo* for Boston and Drottningholm. In 1998 he designed Scarlatti's *La Dirindina* and co-designed (with a student) Haydn's *La Cantarina* for Opera Restor'd. He is trying (unsuccessfully) to spend more time painting and exploring the possibilities of puppet opera.

**Lucy Graham**

Lucy Graham (choreography and movement) graduated with distinction from the London College of dance and has won numerous performance and choreographic awards. She has worked with such choreographers, researchers, and teachers as Mary Skeaping, Belinda Quirey, and Nathalie Dolmetsch, and is established as a leading exponent and choreographer of early dance. In demand as a dancer, choreographer, and teacher, she has received numerous commissions to recreate Renaissance spectacles, the Ballet de Cour, eighteenth-century ballets, and English masques. In 1979, Lucy Graham and Steven Adby founded the Renaissance Dance Company of London, whose productions have included Handel's *Rinaldo* (Sadlers Wells Theatre), *Les Caprices de Galathée*, *The Crown Hereafter*, *God and My Right* (The Young National Trust Theatre), *El Mestre Angles de Dansa* (Musica Antiga, Barcelona), *Masque of Flowers* (The Banqueting House, Whitefall), *The Triumph of Love* (Hampton Court Palace), *Dido and Aeneas* (Opera Restor'd, for the Bruges, Melk and Brighton festivals), and *Orfeo* (BEMF, Tanglewood, and Sweden's Drottingholm Court Theatre).

### L. Stacy Eddy

Lighting designer L. Stacy Eddy is very pleased to be working on the Boston Early Music Festival production of *Ercole Amante*. Recent local productions include *Angels in America* for Emerson Stage, *Macbeth* for the Tufts University Theater Department, and *The Beggar's Opera* for the Boston Academy of Music. Other past productions include *Orfeo* for the Boston Early Music Festival, *Mrs. Klein* at the New Repertory Theater, *Breaking Ground* at the Huntington Theatre, and Merrimack Repertory Theatre's regional premiere of Eduardo Machado's *Once Removed*. Mr. Eddy has designed numerous productions for Syracuse Opera, including *Carmen*, *Rigoletto*, and *The Magic Flute*. For Boston Lyric Opera, Mr. Eddy has designed productions of *The Rake's Progress*, *Dialogues of the Carmelites*, and *Regina*. Additional design credits include productions at STAGE WEST, North Shore Music Theater, the New Repertory Theater, and the Gloucester Stage Company. Mr. Eddy holds a master of fine arts degree from Carnegie-Mellon University.

### Anna Watkins

Costume supervisor Anna Watkins studied textile design at college and then went to the Slade to study theater design. She now has more than twenty years' experience organizing the production of costumes for theater, opera, and ballet in the United Kingdom, the United States, France, and Sweden. This year she has worked on productions of *Parsifal* for English National Opera, *Giselle* in San Francisco, and a double bill of *La Navarraise* and *Oedipus Rex* for a small company in London. After BEMF 1999 she will return to London to work on a new ballet for the Royal Opera House, Covent Garden. Ms. Watkins lives in London.

### The King's Noyse

Founded in 1988 by director David Douglas, The King's Noyse is North America's only Renaissance violin band. The ensemble of five string players and soprano soloist Ellen Hargis has been hailed for its performances throughout the United States, Canada, and Europe, at London's Wigmore Hall, at the Regensburg and Utrecht festivals, and at the Boston and Berkeley Early Music Festivals. The ensemble has received critical acclaim for its nine recordings and in 1997 was presented with the Noah Greenburg Award for its sixteenth-century French *voix-de-villes* project. The musicians perform on a set of Renaissance-style violins built especially for them by Daniel Larson of Duluth, Minnesota. The group's recordings appear on harmonia mundi usa.

### David Douglass

Concertmaster David Douglass is the founder and director of The King's Noyse, a Renaissance violin band. Through his groundbreaking work in the field of the early violin he has developed an historical technique that produces what has been described as a "distinctively Renaissance sound and style." Noted for his versatility, Mr. Douglass also performs with such ensembles as The Harp Consort and The Newbury Consort, playing the viol and medieval stringed instruments in addition to the violin. Mr. Douglass records extensively for harmonia mundi usa with The King's Noyse and The Newbury Consort. Last year hmu released his solo recording "Apollo's Banquet" to critical acclaim. Other recordings are on MBG, Virgin, Erato, Berlin Classics, and Auvidis/Astrée.

**Dennis Ferry**

Trumpet player Dennis Ferry began his musical education in the United States with his father, a big band trumpeter. In 1977 he was named principal trumpet of the Orchestre de la Suisse Romande, having previously occupied the same position in the orchestras of Jerusalem, Düsseldorf, and Rotterdam. Since 1983, for thirteen summers, he has also been principal trumpet of the Colorado Music Festival in Boulder. As a specialist in Baroque music, he regularly plays the natural trumpet with such major Baroque ensembles as Les Arts Florissants and La Chapelle Royale. His two solo CDs for harmonia mundi—the first (works of Scarlatti and Melani) on natural trumpet, the second (works from the Belle Epoque with Les Virtuoses Romantiques)—have met with great success. Mr. Ferry has also authored an excerpt book, *Piccolo Trumpets* (Virgo Press), on the use of high-pitched trumpets in the orchestra.

**Alexander Weimann**

Harpsichordist Alexander Weimann was born in Munich, where he studied musicology, theater theory, medieval Latin, organ, church music, and jazz piano. He has participated in master classes with such artists as Godehard Joppich, Ton Koopman, Michael Radulescu, Luigi Ferdinando Tagliavini, and Harald Vogel. In 1997 he won first prize in the early music competition Concorso Premio Bonporti in Rovereto, Italy. From 1990 to 1995 he taught music theory at the Münchner Musikhochschule and began teaching chamber music and performance practice at the Lunds University in Malmö, Sweden. Now living in Berlin, Mr. Weimann has appeared as harpsichordist and organist, as soloist and accompanist, and also as conductor throughout most of Europe and the United States. He has performed in prominent music festivals in Göttingen, Hallé, Karlsruhe, Innsbruck, Salzburg, Vienna, and Utrecht. He is a frequent guest artist with the Freiburg Baroque Orchestra and such other groups as Ensemble 415 and Sol Sol La Sol. He is a regular member of the ensembles Teatro Lirico and Tragicomedia.

**Ellen Hargis**

Soprano Ellen Hargis perfoms with The King's Noyse, Theatre of Voices, and the Cambridge Bach Ensemble, as well as in recital with Paul O'Dette. Other appearances have included guest performances with The Harp Consort, Fretwork, the Saint Paul Chamber Orchestra, the Portland and Seattle Baroque Orchestras, Teatro Lirico, Tragicomedia, and the Freiburg Baroque Orchestra. Ms. Hargis has performed recently at the Adelaide Festival in Australia, the Berkeley Festival, the Utrecht Festival, and the Boston Early Music Festival, where she sang the title role in Rossi's *L'Orfeo* in 1997. Upcoming recordings include a solo disc of music of Jacopo Peri, the role of Adonis in Torrejon's *La Purpura de la Rosa* with The Harp Consort, the title role in Sartorio's *L'Orfeo* with Teatro Lirico, and Arvo Pärt's *Berliner Messe* with Theatre of Voices.

**Lisa Saffer**

Soprano Lisa Saffer is acclaimed for her performances of repertoire ranging from Handel to Zimmermann; she has appeared in opera and concert around the world with such notable conductors as Christopher Hogwood, Pierre Boulez, Nicholas McGegan, Roger Norrington, Christoph von Dohnányi, Oliver Knussen, and Kurt Masur. She has performed many of Handel's leading roles, including the title role of *Partenope* at both Glimmerglass and New York City Opera, and has performed and recorded Dalinda in *Ariodante* (which she will perform at New York City Opera this fall), *Ottone*, *Radamisto*, *Agrippina*, and *Dido and Aeneas*. A resident of Boston, Ms. Saffer holds a master's degree in music and an Artist Diploma from the New England Conservatory of Music. She has recorded for harmonia mundi, New World, Virgin Classics, and Deutsche Grammophon.

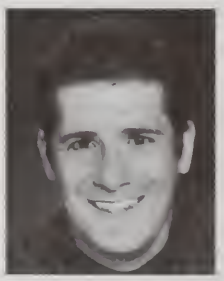
**Claron McFadden**

Soprano Claron McFadden made her opera debut in Hasse's *L'Eroe Cinese* conducted by Ton Koopman. Recent operatic career highlights have included appearances with Netherlands Opera, the Salzburg Festival under Frans Brüggen, the Wurzburger Mozart Festival, Opera Comique under Christophe Coin, Glyndebourne, the Bregenz Festival, and the BBC and Royal Liverpool Philharmonic. Ms. McFadden has sung the title roles of Handel's *Rodelinda* and *Semele*, and has appeared in the Graham Vick/William Christie production of *King Arthur*. She has performed with Les Arts Florissants throughout Europe in a number of projects, including *Dido and Aeneas*. Besides singing many of the major oratorios, Ms. McFaddon is in demand for her interpretation of modern and contemporary music. Her numerous recordings include works of Villa-Lobos, Rameau, Purcell, Handel, Haydn, and Gluck.

**Judith Malafronte**

Mezzo-soprano Judith Malafronte has appeared with the Los Angeles Philharmonic at the Hollywood Bowl, the San Francisco Symphony, the Saint Louis and Baltimore Symphony Orchestras, Musica Sacra of New York, and the Handel and Haydn Society. She is a frequent guest with the Philharmonia Baroque Orchestra, the Dave Brubeck Quartet, the American Bach Soloists, The Harp Consort, and the Mark Morris Dance Group. Ms. Malafronte has recorded for EMI, Koch Classics, RCA/BMG, and harmonia mundi usa in a wide range of repertoire, from the eleventh-century chant of Hildegard von Bingen to the *Deutsche Motette* of Richard Strauss. She is featured on four new releases this season: in the title role of Handel's *Serse* (*Xerxes*) with Nicholas McGegan, the role of Venus in Torrejon's *La purpura de la rosa* with The Harp Consort, and the alto solos in the *St. Matthew* Passion and in the Schütz *Musikalische Exequien* with the American Bach Soloists.

**William Hite**



Tenor William Hite's acclaimed performances of Bach and Handel have led to engagements with many of North America's leading period instrument ensembles, including the Handel & Haydn Society, Philharmonia Baroque, Tafelmusik, Boston Baroque, and Seattle Baroque. He has also performed with the American Symphony Orchestra, the National Arts Centre Orchestra in Ottawa, and the Louisville Bach Society. He has sung under conductors Seiji Ozawa, Christopher Hogwood, William Christie, Andrew Parrott, Peter Schreier, and Nicholas McGegan. Mr. Hite has recorded numerous award-winning CDs with the Boston Camerata and Sequentia. Other recordings include Mozart's *Requiem* with the BEMF Orchestra and Handel's *Il trionfo del tempo* with Aston Magna. Mr. Hite has performed at music festivals in Bergen, Aix-en-Provence, Athens, Utrecht, Santa Fe, and Tanglewood.

**Nathaniel Watson**

Baritone Nathaniel Watson is a versatile artist who has performed successfully in a wide variety of musical styles. He has sung with most of the leading early music ensembles of North America and also with more mainstream symphony orchestras. Mr. Watson has some thirty-five operatic roles in his repertoire. Career highlights include *Der Freischütz* with the New York Philharmonic under Sir Colin Davis, Beethoven's Ninth Symphony under Kurt Masur, and that same work in Carnegie Hall under Sir Roger Norrington in the conductor's debut concert in America. Mr. Waton appeared in last summer's Salzburg Festival in the Brecht/Weill *Mahagonny* and has thirteen recordings to his credit in repertoire spanning five centuries. Born and raised in Boston, Mr. Watson now lives in Montreal, Quebec. He studied briefly at Harvard, then at the Eastman School of Music and Yale University.

**Harry van der Kamp**

Bass Harry van der Kamp was born in Kempen (Netherlands) in 1947. He first studied law and psychology in Amsterdam before beginning vocal studies with Max van Egmond, later studying with Herman Woltman, Alfred Deller, and Pierre Bernac. He is an internationally known singer of the solo and ensemble repertoire of the seventeenth to eighteenth century, as well as a dedicated performer of contemporary music. He has appeared in many operas of the Baroque period (by Peri, Cavalierei, Agazzari, Monteverdi, Cavalli, Cesti, Purcell, Meder, Keiser, Rameau, Handel, and others) and in several operas of later date by Mozart, Rossini, Berlioz, and Hindemith. He has worked with such conductors as Nikolaus Harnoncourt, Hans Vonk, Ferdinand Leitner, Frans Brüggen, William Christie, Andrew Parrott, Alan Curtis, Gustav Leonhardt, Bruno Weil, Ton Koopman, and René Jacobs, and with such ensembles as the Hilliard Ensemble, the Huelgas Ensemble, Les Arts Florissants, the Concertgebouw Orchestra, Musica Antiqua Köln, Tafelmusik, the Orchestra of the Age of Enlightenment, La Petite Bande, Concerto Palatino, and Tragicomedia. From 1974 until 1994 he was a member of the Netherlands Chamber Choir. In 1984 he founded his own ensemble, Gesualdo Consort Amsterdam, for the performance of music from around 1600 as well as music of the twentieth century. Harry van der Kamp is a professor at the Hochschule für Künste in Bremen, Germany, and gives frequent master classes in various European countries.

## The Boston Early Music Festival & Exhibition

The Boston Early Music Festival & Exhibition was founded in 1980 by leading practitioners, mostly in the United States but also abroad, to promote the entire field of "early music" primarily through (1) biennial international Festivals and Exhibitions that bring together the world's leading musicologists, performing artists, instrument makers, and teachers with students and public audiences in week-long showcases of the field itself; and (2) annual activities including the BEMF Concert Series and the Educational Outreach program. BEMFE has succeeded in serving its field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with preeminent distinction. As early as 1983 the *Times* of London reported that "Boston is now the host town of what must be considered the world's leading festival of early music." Later, the *New York Times* hailed BEMFE as "this country's most prestigious forum for original-instrument performance, as well as the field's biggest trade fair for instrument builders and performers," also noting that "For the spread of this movement in the United States, the biennial Boston event can take a good deal of the credit." The *Boston Globe* has declared that "In our time, no area of musical exploration has developed more rapidly, more extensively, and more colorfully than early music, and for the last eight years the biennial [BEMFE] has probably been the best place to learn what's going on and where the field is headed. The Festival...has evolved into one of the city's most prestigious cultural achievements; in fact, it is a world-class event that reaches a national and international audience through...WGBH-FM."

A number of professional satellite programs have arisen around the Festival & Exhibition. To help support other programming, and to build the audience for early music in non-Festival years, BEMFE has sponsored since 1989 the Boston Early Music Festival Concert Series, presenting some of the world's best instrumentalists and ensembles, and confirming Boston as the United States' "capital" of early music. Since 1983, BEMFE has also sponsored a Youth Eduation Program, focusing on inner-city Boston schools, in which special exhibitions, concerts, workshops, and musicology classes seek to interest students in classical music, using the dynamism of the Early Music movement and the spectacular richness of the Festivals & Exhibitions as attractions.

The theme for the 1999 Festival this June 8-13—the BEMFE's Tenth Anniversary Festival, and thus worthy of spectacular celebration—was Early Music of the Mediterranean, focusing on Spain, Italy, and the Spanish New World. The Festival's American premiere performances of Francesco Cavalli's 1662 opera *Ercole Amante* (*Hercules in Love*)—mounted on five occasions in Boston's Emerson Majestic Theatre, and to be presented later in the summer at the Holland Festival Early Music Utrecht—was the summit of the BEMF week. In addition to the opera, the 1999 Festival offered a host of acclaimed early music artists and ensembles in presentations not heard during regular concert seasons—debuts, first performances of forgotten works, first-time collaborations, etc.—as well as the extraordinary BEMF Exhibition, performance master classes, public discussions, concurrent events galore, Family Day, and more.

## Boston Early Music Festival & Exhibition, Inc.


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KYUNG-WHA CHUNG, violin
ITAMAR GOLAN, piano

MOZART — Violin Sonata No. 27 in G, K.379(373a)
- Adagio—Allegro
- Theme (with six variations): Andantino cantabile

DVOŘÁK — Four Romantic Pieces, Opus 75
- Allegro moderato
- Allegro maestoso
- Allegro appassionato
- Larghetto

STRAVINSKY — *Duo Concertante* for violin and orchestra
- Cantilène
- Eclogue I
- Eclogue II
- Gigue
- Dithyrambe

INTERMISSION

ENESCU — Violin Sonata No. 3 in A minor, Opus 25, *In the Rumanian style*
- Moderato malinconico
- Andante sostenuto e misterioso
- Allegro con brio, ma non toppo mosso

RAVEL — *Tzigane*, Concert rhapsody for violin and piano

Itamar Golan plays the Steinway piano.

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**Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.**

## Notes

The violin's supremacy as an instrumental singer transcends social and intellectual barriers. Its versatility makes it ideal for both elegant international concerts and earthy ethnic campfires, encompassing the rarefied Classical abstraction of Mozart sonatas or Beethoven quartets as easily as the lusty sensuality of gypsy, peasant, or square-dance music. Indeed many of the greatest violin works draw on the tension between these two ideals—Apollonian aesthetic balance and Dionysian primal emotionality.

This duality crops up throughout our program, even in the Sonata in G major, K.379 of **Wolfgang Amadè Mozart** (1756-1791). Replete with prophetic *Sturm und Drang* tensions and formal peculiarities that are quite atypical of the proverbially Apollonian Mozart, the G major Sonata tests the outer limits of Classical poise and restraint. As the twenty-five-year-old Mozart penned K.379 in April 1781, he was already girding himself for a most unpleasant professional experience: his final rupture with his hated employer, the Archbishop of Salzburg. Mozart's eagerness for confrontation and his longing for freelance independence in Vienna may have some connection with the expressive upheavals in this piece. The G major sonata is singular even in structure—cast, so to speak, in two-and-two-thirds movements. A serene, majestic Adagio, richly textured in rolled chords, double-stops and *arpeggio* washes, promises to be a slow movement in full sonata form. But at the end of the development section, just as we expect a recapitulation to begin, Mozart instead segues to a new movement: a tense, stormy G minor Allegro. The manic truculence and coruscating instrumental brilliance here, particularly in the reprise and coda, surely influenced Beethoven. Mozart's Andantino cantabile finale, a theme with six variations, partially restores tranquility, but a bass disruption beginning the theme's second half is mirrored in most of the variations, reminding us that earlier shadows linger.


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By contrast, **Antonín Dvořák** (1841-1904) wrote his folk-like Four Romantic Pieces, Opus 75, in the most kindly and avuncular of moods. Dating from January 1887, they were originally scored for two violins and viola—for Dvořák, a violist, intended to play them informally at home with the teen-aged violinist-son of his tenant and the boy's violin teacher—a typically generous neighborly gesture. After reworking the four movements for violin and piano, Dvořák considered calling them "Cavatina," "Capriccio," "Romance," and "Elegy," but removed the titles before publication—although, in fact, they fit the music beautifully. In No. 1, a gently buoyant accompaniment rhythm underpins meditative repose; No. 3 presents a melody of more direct ardor against luminous figuration. The remaining pieces, both in the minor mode, are strongly contrasted: bardic vigor marks the extroverted No. 2, while in the closing piece, a theme of restrained grief based on broken rhythms undergoes a lengthy, rich-textured exfoliation in which suffering can be glimpsed amid the prevailing sobriety.

Similar personal performance considerations prompted **Igor Stravinsky** (1882-1971) to write his *Duo Concertante*, completed in July 1932. The score was meant for his concert tours with the violinist Samuel Dushkin and is very much tailored to Stravinsky's own spiky and linear non-virtuoso style of pianism. Lasting fifteen minutes, the Duo comprises five movements—Cantilène, Eclogue I, Eclogue II, Gigue, Dithyrambe—in slow-fast-slow-fast-slow layout. The three lyric movements are respectively brooding, songful, and spiritually enraptured; the fast sections abound in energetic *moto perpetuo* pulsation on continuously evolving ostinatos. Stravinsky's stripped-down neo-Classicism was at its most uncompromising in these years: thus the high-art austerity that dominates the Cantilène is not surprising, with mysterious repeated-note piano burbles punctuating the initial violin fragments and persisting against acerbic double-stopped violin melody. But after the luminescent beginning of Eclogue I, folk exuberance emerges—to violinist Josef Szigeti, Stravinsky described the movement's motoric continuation as a Russian *Kazatchak*. During the splintery, obsessive Gigue, Stravinsky "explained" the first interlude to Szigeti by dancing and singing a sinuous waltz ensemble from Strauss's *Die Fledermaus*! In the closing Dithyrambe, classical gravity and expressive ecstasy merge in noble violin cantabile enriched by increasing elaborate ornament.

The composer-violinist **Georges Enescu** (1881-1955), unlike his near-contemporary Stravinsky, was a world-class virtuoso, and accordingly had no need to consider personal technical limits when writing violin works for himself. While best-known for his pioneering use of Rumanian folk materials, Enescu also produced three symphonies in the international tradition, for, in fact, he had been trained in Vienna and Paris by the noted composers Robert Fuchs, Jules Massenet, and Gabriel Fauré. Writing his Sonata No. 3 in A minor for violin and piano, Opus 25, in 1926, Enesco subtitled it "In the Popular Rumanian Style," making it clear that both concert and ethnic traditions are present. Folk orientation results in some of the score's most intellectually "modernistic" features—quarter-tones, harmonics, and percussive violin effects. Lush, ultra-late romanticism marks the first movement: a stream of keening melody is continually bedizened by oft-bizarre skirling figurations, whose spasmodic rhythms twice evolve into lively dance patterns. The weirdly nocturnal, almost Bartókian second movement features obsessive repeated-note accompaniment against dissonant melody whistled in violin harmonics, and proceeds to a central ghost-*hora* that grows impassioned. The finale is a stridulating dance of joyous vehemence, interrupted by a lament garnished with extravagant cimbalom-like flourishes.

The cool Gallic fastidiousness of **Maurice Ravel** (1875-1937) would scarcely seem compatible with rambunctious gypsy art. Yet opposites have a way of attracting, as he discovered one evening in July 1922 when visiting with the celebrated violinist Jelly d'Arányi (grand-niece of legendary violinist Joseph Joachim and collaborator with Béla Bartók). As d'Arányi and Ravel were conversing about music, she picked up her violin to illustrate a point about the unique Hungarian "gypsy" style. The composer was fascinated and had her display gypsy

effect after gypsy effect, not letting her stop until five o'clock in the morning. Ravel decided then and there to write a gypsy-style piece for d'Arányi, but only in April 1924 did he complete it: his *Tzigane*, Concert rhapsody for violin and piano.

In this fearsomely virtuosic work, gypsy clichés take on unsuspected implications and new stature through the composer's complex harmonies, iridescent textures, and sophisticated rhythms. Indeed, the materials prompt Ravel to revel in the kind of heart-on-sleeve expressivity that he usually banished from his music. After a mercurial opening oration for unaccompanied violin, the piano enters, beginning a faster central section based on a plaintive melody. An acceleration-dance then builds to a rousing conclusion.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is also a prominent New York-based lecturer and concert annotator whose articles have appeared in *Opera News*, *Stagebill*, *Performing Arts*, and other publications.

## GUEST ARTISTS

### Kyung-Wha Chung

Born into a musical family in Korea, Kyung-Wha Chung began studying the violin at age six. At the Juilliard School in New York she studied with the legendary Ivan Galamian, later coaching with Joseph Szigeti, who also introduced her to art and literature. In 1967, her triumph in the Edgar Leventritt Competition marked the beginning of her international career. In 1970 she made her European debut in London, since which time she has performed in all of the world's major concert halls with virtually all the great orchestras and conductors, among them André Previn, the late Sir Georg Solti, Riccardo Muti, Bernard Haitink, Lorin Maazel, Daniel Barenboim, and Claudio Abbado. Ms. Chung has appeared in recital with Radu Lupu, Krystian Zimerman, and Peter Frankl, among others. She collaborates regularly as a member of the Chung Trio with her brother, the conductor-pianist Myung-Whun Chung, and her sister, cellist Myung-Wha Chung. A highlight of their 1995-96 season was their recording of Beethoven's Triple Concerto with the Philharmonia Orchestra for Deutsche Grammophon. The Chung Trio was named Honorary Ambassador of the United Nations Drug Control Program. The government of South Korea awarded Kyung-Wha Chung its highest honor, the Medal of Civil Merit. In addition, she has been cited by the *Sunday Times* of London as one of the most important contributors to British cultural life. An exclusive EMI recording artist since 1988, Ms. Chung has made numerous recordings for Angel/EMI, London/Decca, RCA, and Deutsche Grammophon. Her recording for DG of Strauss and Respighi violin sonatas with Krystian Zimerman won a *Gramophone* Award, as did her EMI Classics recording of Bartók's Second Violin Concerto and Rhapsodies under Simon Rattle. During the 1998-99 season, Ms. Chung appeared as guest soloist with the Philharmonia Orchestra, the Concertgebouw Orchestra of Amsterdam, the Munich Philharmonic, and the Berlin Staatskapelle, as well as with the symphony orchestras of Chicago, Houston, and Cincinnati, and with the Hallé Orchestra under Kent Nagano in several cities, including Vienna. Recent recital appearances have taken her to Europe, Asia, and the United States, where she appeared in New York's Avery Fisher Hall. Having previously performed concertos of Bartók, Stravinsky, Sibelius, and Brahms with the Boston Symphony Orchestra, she is

scheduled to appear with conductor James DePreist and the BSO in January 2000 as soloist in Prokofiev's Violin Concerto No. 2. In recent years Ms. Chung has drastically reduced her past performing schedule of more than 120 concerts each season in order to devote her full concentration to projects of particular artistic importance, and to spend more time with her family.

**Itamar Golan**

Itamar Golan leads a distinguished career as a chamber music performer, appearing with outstanding soloists and ensembles throughout the world. Born in Vilnius, Lithuania, he emigrated at the age of one to Israel, where he studied piano with Lara Vodovoz and Emmanuel Krasovsky. He first appeared in recitals at seven; from 1985 to 1989 he studied at the New England Conservatory of Music in Boston with Leonard Shure, Patricia Zander, and, later, chamber music with Chaim Taub. He was repeatedly awarded the America-Israel Foundation Honor Scholarship. Mr. Golan concentrates almost exclusively on chamber music; he has appeared with Barbara Hendricks, Maxim Vengerov, Tabea Zimmermann, and Ida Haendel. Currently he performs and records with Shlomo Mintz, Kyung-Wha Chung, Julian Rachlin, and Sharon Kam. He is a frequent participant in such prestigious international festivals as Ravinia, Edinburgh, Besançon, Ludwigsburg, Verbier, and Prague Spring. With violinist Shlomo Mintz and cellist Matt Haimovich he regularly tours the world. In addition, Mr. Golan has appeared as soloist with the Israel Philharmonic and with the Berlin Philharmonic under Zubin Mehta; he has also made a number of recordings for Deutsche Grammophon, Teldec, EMI, and Sony Classical. From 1991 to 1994 Itamar Golan served on the faculty of the Manhattan School of Music. He is currently on the staff of the Conservatoire de Paris, dividing his time between teaching chamber music, concert tours, and other artistic interests, including poetry.


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| October 15 | Borromeo String Quartet All Beethoven Program III | February 11 | Borromeo String Quartet All Beethoven Program V |
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JUILLIARD STRING QUARTET
JOEL SMIRNOFF, violin
RONALD COPES, violin
SAMUEL RHODES, viola
JOEL KROSNICK, cello

MENDELSSOHN — Quartet No. 2 in A minor, Opus 13
- Adagio
- Cantabile. Adagio non lento
- Intermezzo: Allegretto con moto
- Presto

SHOSTAKOVICH — Quartet No. 3 in F, Opus 73
- Allegretto
- Moderato con moto
- Allegro non troppo
- Adagio
- Moderato

INTERMISSION

RAVEL — Quartet in F
- Allegro moderato, très doux
- Assez vif, très rythmé
- Très lent
- Vif et agité

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SAMUEL RHODES, viola
JOEL KROSNICK, cello
with YEFIM BRONFMAN, piano

BEETHOVEN — Quartet No. 1 in F, Opus 18, No. 1
- Allegro con brio
- Adagio affettuoso ed appassionato
- Scherzo. Allegro molto
- Allegro

SHOSTAKOVICH — Quintet in G minor for piano and strings, Opus 57
- Prelude. Lento
- Fugue. Adagio
- Scherzo. Allegretto
- Intermezzo. Lento
- Finale. Allegretto

INTERMISSION

SMETANA — Quartet No. 1 in E minor, *From My Life*
- Allegro vivo appassionato
- Allegro moderato a la Polka
- Largo sostenuto
- Vivace

Yefim Bronfman plays the Steinway piano.

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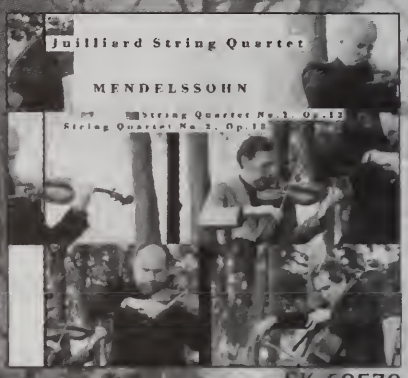


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## Notes

The most famous observation about the art of the string quartet came early in the genre's history, and it rolled off the quill of Germany's most exalted poet, Johann Wolfgang von Goethe: "You listen to four sensible persons conversing, you profit from their discourse, and you get to know the peculiar properties of their several instruments." As the string quartet evolved through the 250 years that separate its infancy from our own time, composers stretched its structures and processes in every direction imaginable. But only in our own century, and then rarely, have composers departed from the conversational aspect of quartet playing of which Goethe spoke. All six pieces the Juilliard String Quartet performs this weekend evince the flavor of "sensible persons conversing," notwithstanding the variety of their discourse.

[CONCERT OF SUNDAY, JUNE 27] "By untiring work you will receive the spirit of Mozart from the hands of Haydn," Count Ferdinand von Waldstein had written in the autograph book of **Ludwig van Beethoven** (1770-1827) shortly before the aspiring composer left his native Bonn for the heady musical world of Vienna. Though Beethoven's early string quartets are clearly born of the tradition of his great predecessors—a tradition that was scarcely three decades old—they already strain towards new directions. Succinct themes capable of extensive development; endlessly imaginative melodic manipulation; startling dynamic contrasts; complete, sometimes radical, formal mastery: these are all evident in Beethoven's first set of six quartets, Opus 18, which he composed between the summer or autumn of 1798 and the summer of 1800. In the first movement of the F major quartet, we encounter a principal motif that embodies greater possibilities for development than practically any of Haydn's opening themes; and the work's Adagio (which Beethoven likened to the scene in the burial vault in *Romeo and Juliet*) displays a sense of tragedy one hardly expects from so young a composer.

[CONCERT OF SATURDAY, JUNE 26] The idea that a quartet's conversation might be "about" some non-musical topic reaches fuller fruition in the Opus 13 quartet of **Felix Mendelssohn** (1809-1847). In 1827, the eighteen-year-old Mendelssohn became romantically smitten. With adolescent hormones a-pumping, he wrote a song, "*Frage*" ("Questions"), with a text about young love—"Is it true that you'll always be waiting for me beneath the arbor?"—with the singer insistently repeating the three-note opening phrase "*Ist es wahr?*" ("Is it true?"). That motto would also serve as the central musical theme and emotional engine of this quartet, which he composed shortly thereafter. The phrase is first heard following the slow introduction and returns often, with great rhetorical effect. The spirit of late Beethoven infuses the


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larger conception of Mendelssohn's piece, in which thematic material from earlier in the quartet is recalled repeatedly. This is certainly true of the "*Ist es wahr?*" motif in general, but it is played out with considerable imagination as the whole *raison d'être* of the finale, beginning with a powerful recitative that reminds one of Beethoven's Opus 132 quartet—also in A minor—and his Ninth Symphony. At least one early listener heard it that way—a clueless Abbé Bernardin, who, seated next to Mendelssohn during a performance of this quartet in Paris in 1832, leaned over at this point of the piece to share an insight: "He has that in one of his symphonies." "Who?," asked the puzzled Mendelssohn. "Why, Beethoven, the composer of this quartet," the Abbé responded. (So reports Mendelssohn in a letter to his sister, noting that "this was a very dubious compliment.")

**[Concert of Sunday, June 27]** Like Beethoven, the Bohemian nationalist composer **Bedřich Smetana** (1824-1884) was stricken by deafness. He was preternaturally drawn to composing program music, and in his E minor quartet (subtitled *From My Life*), written in 1876, he combined the genres of string quartet and autobiography. He wrote: "My quartet, *From My Life,* does not consist merely of a formal game of tones and motives, by means of which the composer exhibits his skill. On the contrary, my aim was to present to the listener scenes from my life." And elsewhere: "[It is] a work which is, in a sense, private, and therefore written for four instruments which should converse together in an intimate circle about the things which so deeply trouble me. Nothing more."

In fact, there was a good deal more, which Smetana spelled out in a detailed program. "The first movement depicts my youthful leanings toward art, the Romantic atmosphere, the inexpressible yearning for something I could neither express nor define, and also a kind of warning of my future [deafness]." Reversing the usual order of slow movement and scherzo, Smetana makes his second movement a sort of polka ("[It] brings to my mind the joyful days of youth when I composed dance tunes"), and the third, a Largo sostenuto ("[It] reminds me of the happiness of my first love, the girl who later became my first wife"). The finale, a bumptious, folk-inspired dance, is interrupted by a screeching high note on the violin. "It is the fateful ringing in my ears of the high-pitched tones which, in 1874, announced the beginning of my deafness," wrote Smetana. "I permitted myself this little joke because it was so disastrous to me."

**[Concert of Saturday, June 26]** The sole string quartet of **Maurice Ravel** (1875-1937) returns us to a more objective approach to composing. It was a product of his student years, written in 1902-03 while he was enrolled at the Paris Conservatoire. His teacher, Gabriel Fauré, was befuddled by the formal liberty of the finale, and doubtless by its unorthodox five-beat meter. Any "references" this quartet makes are strictly musical, as when, in the second movement, pizzicatos and cross-rhythms (the outer two instruments play in 3/4 meter while the inner two proceed in 6/8) evoke the sounds of bells, or perhaps a Javanese gamelan. Ravel's musical dialogue is complex but tightly organized, and he creates stunning coloristic effects by harnessing the four instruments in unanticipated ways. One of the work's earliest advocates was Claude Debussy; though he and Ravel did not enjoy a very warm relationship, Debussy, learning that Ravel was being urged to revise the work, wrote, "In the name of the gods of music, and of my own, do not touch a single note of what you have written in your quartet."

**[Concerts of June 26 and June 27]** If Ravel's quartet somewhat recalls the Classicism of Haydn and Mozart, the quartets of **Dmitri Shostakovich** (1906-1975) hearken to Beethoven's ever-questing breakthroughs, on both the formal and the emotional levels. Shostakovich's Third String Quartet, Opus 73, composed in 1946, follows late Beethoven in its liberation from the classic four-movement structure, yet its five movements make quite literal use of several long-established structures, such as sonata form, fugue, rondo, and, in the third movement, passacaglia. The composer initially placed descriptive headings at the beginning of each movement: "Calm unawareness of the future cataclysm" for the first, "Rumblings of

unrest and anticipation" for the second, "The forces of war are unleashed" for the third, "Homage to the Dead" for the Adagio, and, at the end, "Why, and for what?"

Shostakovich's Third Quartet falls somewhere in the tradition of Smetana's "programmatic" quartet, but the piece is far from explicit in its plot. Much of it comes across as parodistic—is a waltz just a waltz, a march just a march?—and violent argument sometimes enters the discourse. Shostakovich's life was a nightmarish roller-coaster in which he kept falling in and out of favor with the Communist authorities. He dealt with this by splitting his composing into what might be viewed as parallel universes—one for public consumption, the other for personal expression. The fifteen string quartets—which he considered "one of the hardest musical mediums"—probably constitute the most complete body of "the real Shostakovich," the music he *wanted* to write, rather than the music he *had* to write. Certainly the Third Quartet conveys a feeling of personal tragedy, quite different from the spirit of his Piano Quintet, Opus 57, which he wrote six years earlier to play with the members of the Beethoven Quartet, the Russian ensemble which introduced nearly all of his quartets. The Intermezzo offers an especially brilliant example of dialogue among these close colleagues. As in his Third Quartet, the composer draws inspiration from Bach, Beethoven, and popular song, but here the overall effect is more optimistic. Even the Soviet authorities were impressed; by giving Shostakovich the richly remunerative Stalin Prize for this work, they marked the Piano Quintet as one of the professional high-points of his career.

—James M. Keller

James M. Keller is Program Editor of the New York Philharmonic and writes about music on staff at *The New Yorker.*

## GUEST ARTISTS

### Juilliard String Quartet

Since winning accolades for its 1997 Tanglewood appearance in its then-new configuration with Joel Smirnoff as first violin and Ronald Copes as second violin, the Julliard String Quartet has performed a wide variety of repertoire in both America and Europe. Its engagements during 1998-99 included a two-week tour of Asia including three concerts at the Hong Kong Festival and the Juilliard Quartet's first-ever appearances in China. European tours were highlighted by concerts in Munich's Herkulessaal and in the Brahms-Saal of Vienna's Musikverein. The quartet's North American tours took it to Indianapolis, Detroit, Nashville, Philadelphia, New York, Cleveland, San Francisco, Vancouver, Houston, and Washington, D.C., where it played four pairs of concerts at the Library of Congress. A 1997-98 season highlight was an October 1997 concert celebrating the reopening of the newly refurbished Coolidge Auditorium at the Library of Congress, where, for more than three decades, the ensemble has been quartet-in-residence, having replaced the Budapest Quartet in 1962. By tradition, the quartet performs on a set of priceless Stradivari instruments donated to the Library in 1936 by Mrs. Gertrude Clarke Whittall; these instruments are the Library's most important musical acquisition and the Juilliard String Quartet has remained the sole group to use them since they were played by the Budapest Quartet. In 1996, *Musical America* named the Juilliard String Quartet "Musicians of the Year," making it the first chamber music ensemble ever to grace the cover of the *Musical America International Directory of the Performing Arts.* As quartet-in-residence at New York City's Juilliard School, the Juilliard String Quartet is widely admired for its seminal influence on aspiring string instrumentalists from all over the world. In particular, the Juilliard continues to play an important role in the formation of new American string ensembles; some of the quartets it has helped to create include the Alexander, American, Concord, Emerson,

La Salle, New World, Mendelssohn, Tokyo, Brentano, Lark, St. Lawrence, and Colorado string quartets. This summer the ensemble leads master classes and coaching sessions as part of a week-long Tanglewood Music Center residency culminating in a "string quartet marathon" on July 7 and 8 featuring TMC string ensembles. The Juilliard String Quartet's comprehensive repertoire ranges from compositions by Bach, Haydn, and Mozart to works by twentieth-century masters. It was the first ensemble to play all six Bartók quartets in this country, and it was through the group's performances that the quartets of Arnold Schoenberg were rescued from obscurity. An ardent champion of twentieth-century American chamber music, the ensemble has premiered more than sixty compositions by American composers, including works by some of the country's finest jazz musicians. In recent seasons the quartet has become a persuasive advocate for the four string quartets of Elliott Carter, which received a landmark recording from the Juilliard Quartet in 1991. The ensemble records exclusively for Sony Classical and has been associated with the label (formerly Columbia Records) since 1949. To celebrate the quartet's fiftieth year, Sony released seven compact discs containing some previously unreleased material as well as notable performances from its award-winning discography, which includes more than 100 releases, including Grammy-winning recordings of the complete Beethoven and Schoenberg quartets, and the Debussy and Ravel quartets. In 1986, for its recording of the complete Bartók quartets, the ensemble was inducted into the Hall of Fame of the National Academy for Recording Arts and Sciences. In 1993 it was awarded the German Record Critics Award for Lifetime Achievement in the recording industry. In May 1994 its recording of quartets by Ravel, Debussy, and Dutilleux was selected by *The Times Magazine* of London as one of the hundred best classical CDs ever recorded.

All four members of the Juilliard String Quartet are American-born and -trained. A New York City native, **Joel Smirnoff** became the ensemble's first violin in August 1997, succeeding founder Robert Mann, and having been the group's second violin since 1986. Mr. Smirnoff attended the University of Chicago and the Juilliard School and was a member of the Boston Symphony Orchestra for six years. He won second prize in the International American Music Competition in 1983 and made his New York recital debut at Carnegie's Weill Recital Hall in 1985. He has participated in the world premiere of many contemporary works, some of which were composed for him. Mr. Smirnoff is on the faculty of the Tanglewood Music Center, where he is Head of String Studies. Born in Arkansas, violinist **Ronald Copes** joined the quartet as second violin in August 1997. He was a member of the Dunsmuir Piano Quartet from 1991 to 1997 and of the Los Angeles Piano Quartet from 1982 to 1990. Mr. Copes studied at Oberlin Conservatory with David Cerone and at the University of Michigan with Paul Makanowitsky. From 1977 to 1997 he was professor of violin at the University of California at Santa Barbara. During the summers he is on the artist faculty of the Kneisel Hall Chamber Music Festival. He is also a regular performer at the Marlboro, Bermuda, Cheltenham, Colorado, and Olympic music festivals and appears in solo re-

citals across the United States and Europe. Also from New York City, violist **Samuel Rhodes** studied composition with Roger Sessions and Earl Kim at Princeton University. Celebrating his twenty-eighth season as a member of the Juilliard String Quartet and a Juilliard School faculty member, he is also is a frequent Marlboro Festival participant. Solo appearances have included recitals at the Library of Congress, at Weill Recital Hall, and with orchestras and chamber groups in the United States and abroad. He has given world premiere performances of works for unaccompanied viola by Milton Babbitt and Arthur Weisberg. Born in Connecticut, cellist **Joel Krosnick** is active as both educator and performer. His principal teachers were William D'Amato, Luigi Silva, Jens Nygard, and Claus Adam, whom he succeeded in the Juilliard String Quartet in 1974. A frequent recitalist and soloist, he performs throughout the United States and Europe; he has been heard at Weill Recital Hall, Merkin Hall, and Symphony Space and appears regularly at the Miller Theater with pianist Gilbert Kalish. Mr. Krosnick has made solo recordings for the Orion, Nonesuch, and New World labels.

**Yefim Bronfman**

Pianist Yefim Bronfman is acclaimed worldwide for his solo recitals, his orchestral engagements, and his rapidly growing catalogue of recordings. During the 1998-99 season, Mr. Bronfman appeared with many of the world's great orchestras and conductors; he also toured Japan, giving recitals and appearing in concerts with the NHK Symphony and the Tokyo Philharmonic. In addition to other solo recital engagements on both sides of the Atlantic, he also joined Emanuel Ax for a series of two-piano recitals. Highlights of past seasons have included recitals at Carnegie Hall, a three-concert Alice Tully Hall series in 1996-97 devoted to music of Prokofiev and Schumann, and performances with the Israel Philharmonic celebrating the sixtieth anniversary of that orchestra and the fiftieth anniversary of Israeli statehood. In 1991—the year he was awarded the prestigious Avery Fisher Prize—he gave a series of joint recitals with Isaac Stern in Russia, marking Mr. Bronfman's first public performances there since emigrating to Israel at age fifteen. Summer engagements take him regularly to the Aspen, Bad Kissingen, Blossom, Hollywood Bowl, Mann Music Center, Mostly Mozart, Ravinia, Salzburg, Saratoga, Tanglewood, and Verbier festivals. In chamber music he is a regular recital partner of Lynn Harrell and has also collaborated with the Emerson, Cleveland, Guarneri, and Juilliard quartets, the Chamber Music Society of Lincoln Center, Yo-Yo Ma, Joshua Bell, Shlomo Mintz, Jean-Pierre Rampal, Pinchas Zukerman, and many others. An exclusive Sony Classical recording artist, he has won widespread praise for his solo, chamber, and orchestral recordings, which include piano concertos of Rachmaninoff, Prokofiev, and Bartók, Prokofiev's complete piano sonatas, and violin sonatas of Brahms, Mozart, and Bartók with Isaac Stern. Born in Tashkent in the Soviet Union, Mr. Bronfman emigrated to Israel with his family in 1973 and made his international debut in 1975 with Zubin Mehta and the Montreal Symphony. An American citizen since July 1989, he studied in Israel with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States he studied at the Juilliard School, Marlboro, and the Curtis Institute, and with Rudolf Firkušný, Leon Fleisher, and Rudolf Serkin. Mr. Bronfman made his Boston Symphony debut in January 1989 and appeared with the BSO most recently this past February in Symphony Hall.

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Jules Eskin, cello
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Jacques Zoon, flute
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MARYLOU SPEAKER CHURCHILL, violin
KEISUKE WAKAO, oboe

PROKOFIEV — Sonata in D for flute and piano, Opus 94
Moderato
Scherzo: Presto
Andante
Allegro con brio

MOZART — Quintet in E-flat for piano, oboe, clarinet, horn, and bassoon, K.452
Largo—Allegro moderato
Larghetto
Rondo: Allegro moderato

INTERMISSION

DVOŘÁK — Quintet in G for two violins, viola, cello, and double bass, Opus 77
Allegro con fuoco
Scherzo: Allegro vivace
Poco andante
Finale: Allegro assai

Baldwin piano — André Previn plays a Bösendorfer piano.

The Boston Symphony Chamber Players can be heard on Nonesuch, Deutsche Grammophon, RCA, Philips, and New World records.

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## Notes

In the late 1930s, **Sergei Prokofiev** (1891-1953) was busy producing large-scale dramatic and concert works in response to the official Soviet requirement that music serve the state by educating and elevating the proletariat while remaining accessible to the majority at the same time. His musical style became much simpler and more direct, more overtly lyrical than it had been during his early days as an *enfant terrible* (though even then the essential strain of lyricism in his make-up had often been evident). He had turned out his classic film score for Eisenstein's *Alexander Nevsky*, followed by a specifically Soviet opera, *Semyon Kotko*, based on Kateyev's civil war story "I Am the Son of the Working People." This in turn he followed with a delightful comic opera, *Betrothal in a Monastery*, based on Sheridan's *The Duenna*.

The Flute Sonata (1943) was composed during the time Prokofiev was collaborating again with Eisenstein, this time on *Ivan the Terrible*. The director always progressed slowly and painstakingly on his films, so the composer had more leisure than he desired. Recalling the artistry of the flute players he had heard during his years in Paris, especially Georges Barrère, he decided to write something for that instrument—a sonata, in fact, in which the contrasting movements could display both the daydreaming aspect and the quicksilver side of the instrument's personality. Yet when it was finished, flutists did not rush at first to play it, so Prokofiev acceded to the request of David Oistrakh that he adapt it as a violin sonata. He did so, changing only a few bits of the solo line, thus producing what became known as his Second Violin Sonata, labeled "Opus 94a" to distinguish it from the Flute Sonata, Opus 94. In either version, Prokofiev's concern to write accessibly made the sonata one of his brightest and most delightful works, marked by a melodic inventiveness that never flags throughout its four movements.

* * * * *

On Thursday, April 1, 1784, at the Imperial and Royal National Theatre in Vienna, **Wolfgang Amadè Mozart** (1756-1791) presented a "grand musical concert" for his own benefit and which included, in addition to three of his symphonies and a new piano concerto, "an entirely new grand quintet" (K.452) which he had entered into his own thematic catalogue just two days earlier. Mozart was the pianist for this performance, and in a letter to his father on April 10 he declared the quintet to be "the best thing I have written so far in my life.... I wish you could have heard it—and how beautifully it was performed!"

The quintet dates from what may very well have been the busiest and happiest months of Mozart's career. He had moved to Vienna several years earlier to escape his intolerable employment with the Archbishop Colloredo of Salzburg, and he would soon achieve the height of his popularity as both pianist and composer. His principal works during this time were the extraordinary series of eleven piano concertos beginning with the E-flat, K.449, in February 1784 and extending through those in A, K.488, and C minor, K.491, both entered into his catalogue in March 1786. He had triumphed with his opera *Idomeneo* in Munich in January 1781. In July 1782, the premiere of his opera *The Abduction from the Seraglio* at the Burgtheater won over Vienna's operagoing public, as would *The Marriage of Figaro* four years later. Soon after the first performance of the quintet, Mozart played it again in a June 1784 concert in which his pupil Babette Ployer introduced the magical new G major piano concerto he had written for her and which immediately follows the quintet in Köchel's chronological catalogue of Mozart's works.

Mozart begins his quintet with an introductory Largo—an unusually slow tempo marking—whose weight offsets the brightness of the home key and which portends a degree of seriousness surprising for the choice of instrumentation. At the same time, this slow tempo provides space for each participant to be properly introduced with a regard for balance and individual timbres that remains a principal concern throughout the piece. The Allegro mod-

erato is noteworthy also for the degree of harmonic ingenuity and exploration compressed into its very brief development section. The second movement, a Larghetto in B-flat, is at once deeply involving and yet always forward-moving, offering a poignancy of expression that is heightened by carefully moderated chromaticism. The rondo finale, even with its darkly colored central episode, is more expectedly innocent and includes a (necessarily, given the number of players) written-out "*cadenza in tempo*" for all five participants before the final return of the rondo theme.

* * * * *

To judge from its opus number, the G major string quintet must have been composed after the *Scherzo capriccioso*, Opus 66, the Seventh Symphony, Opus 70, and the second set of Slavonic Dances, Opus 72: in short, a work of the mature **Antonín Dvořák** (1841-1904). That is exactly what Dvořák's publisher Simrock wanted prospective purchasers to think. Actually it was written more than ten years earlier than its published opus number would suggest (the composer himself called it Opus 18 and objected violently, if fruitlessly, to Simrock's deceit). Dvořák turned to the quintet with double bass after finishing his one-act opera *The Stubborn Lovers* early in 1875. The quintet was completed by March and submitted (anonymously, as the rules required) to a musical competition; the manuscript bore only the inscription "To his


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country." Selected unanimously by the judges, the work received its first performance the following March. At that time it had five movements, with an Intermezzo in B major standing in second place; but Dvořák decided that two slow movements overdid it, so he removed the Intermezzo, later publishing it separately as the Nocturne for strings, Opus 40.

The judges who first saw the manuscript of the quintet awarded it the prize on account of its "noble theme, the technical mastery of polyphonic composition, the mastery of form and...knowledge of the instruments." The player benefiting most from the presence of the double bass in the ensemble is the cellist, who, freed from the customary duties of harmonic support, has much more opportunity to range widely in the thematic interplay of the lines. As if to define the unusual ensemble from the very outset, cello and double bass open the proceedings with the bass line descending in octaves. Once this unique feature has been established in the ear of the listener, the cello parts company from the double bass and projects its own personality. Dvořák's first and last movements are lively, the bouncy scherzo dances jovially into a gentler Trio with some welcome irregularities of phrasing, and the slow movement's lyric flow makes it in many ways the expressive highpoint of the quintet.

Dvořák was a late-blooming composer—he was already in his thirty-fourth year when he wrote this quintet—but his talent was readily apparent. He always worked diligently to develop and increase his control of the medium and was by this time only a few years from some of his greatest achievements in orchestral, chamber, and vocal composition. We can catch clear anticipations of that mastery here.

—Notes by Steven Ledbetter (Prokofiev, Dvořák)
and Marc Mandel (Mozart)

## ARTISTS

### Boston Symphony Chamber Players

The only permanent chamber music ensemble sponsored by a major symphony orchestra and made up of that orchestra's principal players, the Boston Symphony Chamber Players include the Boston Symphony's first-desk string, woodwind, brass, and percussion players. The Chamber Players can perform virtually any work within the vast chamber music literature, and they can expand their range of repertory by calling upon other BSO members or enlisting the services of such distinguished guest artists as pianists Claude Frank and André Previn. The Chamber Players' activities include an annual three-concert series in Boston's Jordan Hall, regular appearances at Tanglewood, and a busy schedule of touring and recording. In addition to appearances throughout the United States, the group has toured Europe six times and Japan three times; they have also performed in South America and the Soviet Union. Among the Chamber Players' recordings on Nonesuch are the Beethoven Septet and Schubert Octet; Smetana's G major piano trio and the Dvořák string sextet; the Brahms string quintets; John Harbison's *Words from Paterson*, with baritone Sanford Sylvan; a Copland album with pianist Gilbert Kalish; and a disc of music by Leon Kirchner. For Philips the ensemble has recorded the quintets for clarinet and strings by Mozart and Brahms with the late BSO principal clarinet Harold Wright. Pictured above, from left, are Malcolm Lowe, BSO principal second violinist Marylou Speaker Churchill, Edwin Barker, and Jules Eskin. Pictured at right are Jacques Zoon, BSO assistant prinicipal oboe Keisuke Wakao, BSO horn player Richard Sebring, Richard Svoboda, and William R. Hudgins.

**André Previn**

As conductor of the world's great orchestras, an award-winning composer of orchestral, chamber, stage, and film scores, a pianist in chamber music and jazz, a prolific recording artist, and as author and television host, André Previn is familiar to millions worldwide. Besides his appearances as a guest conductor of the world's major orchestras, he has held chief artistic posts with the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony (of which he is now conductor laureate), and Houston Symphony, also touring with them internationally. In September 1998 the San Francisco Opera presented the world premiere of his first opera, *A Streetcar Named Desire*, based on the play by Tennessee Williams; this was subsequently telecast on PBS's "Great Performances" series and issued on compact disc by Deutsche Grammophon. Mr. Previn will conduct the world premiere of his new concert suite from that opera with the Boston Symphony at Tanglewood on July 10. Also this month he will be awarded the Commander's Cross of the Order of Merit of the Federal Republic of Germany, to be bestowed by German President Roman Herzog. In December 1998 he was honored with a 1998 Kennedy Center Award for Lifetime Achievement in the Arts and was named "Musician of the Year" by *Musical America*. In addition, he and violinist Gil Shaham recently received a 1998 Grammy Award for Best Chamber Music Recording, for their "American Scenes" disc that includes the premiere recording of Mr. Previn's own violin sonata. In 1996 he was awarded a knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn also performs and teaches annually at the Tanglewood Music Center and at the Curtis Institute of Music, where he conducts the student orchestras, works with student conductors and composers, and coaches chamber music. Mr. Previn made his BSO debut in August 1977 and has appeared regularly with the orchestra since then. This summer at Tanglewood he leads the Boston Symphony in music of Mozart and his new *Streetcar* Suite on July 10 and returns to the BSO podium on August 27 for music of Britten and Beethoven. He appears with the Tanglewood Music Center Orchestra leading Rachmaninoff's Third Symphony on August 22.


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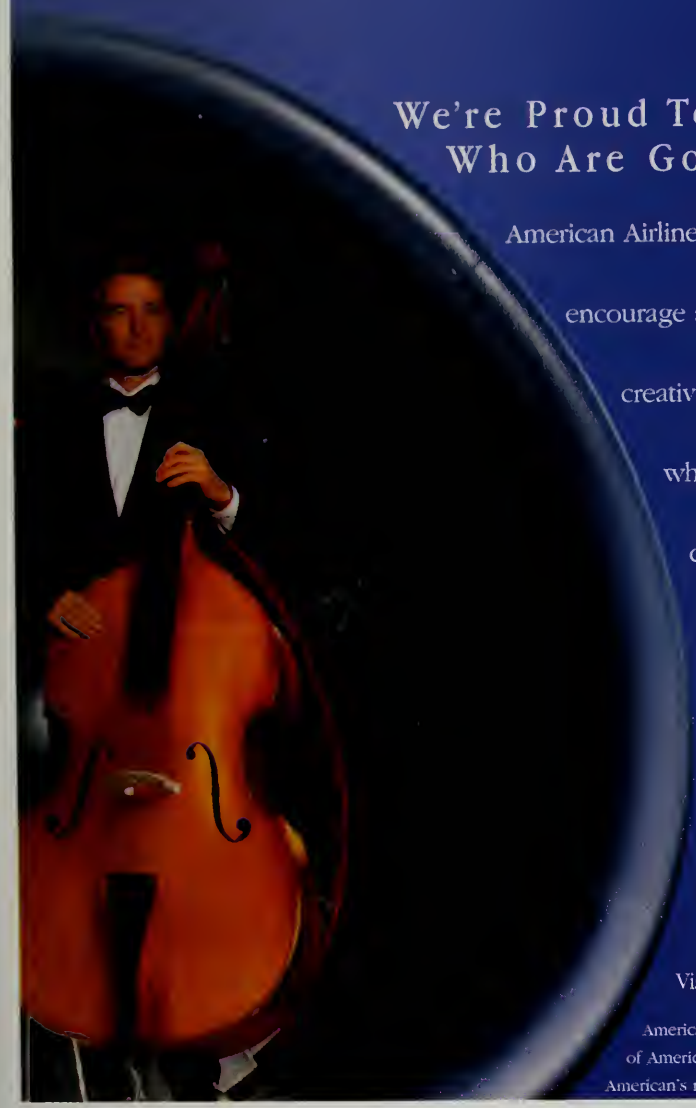

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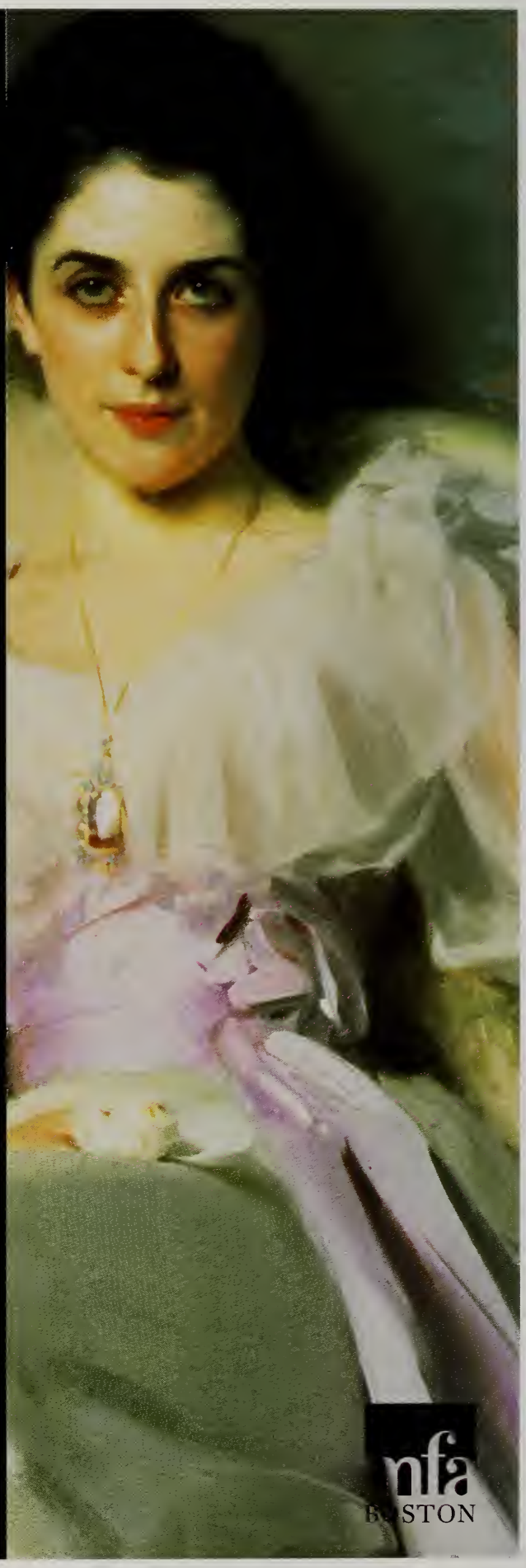

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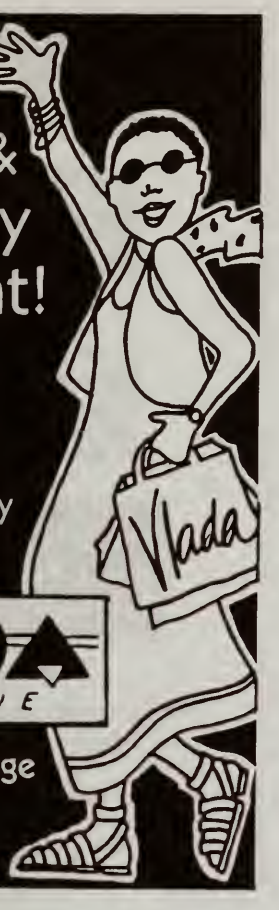


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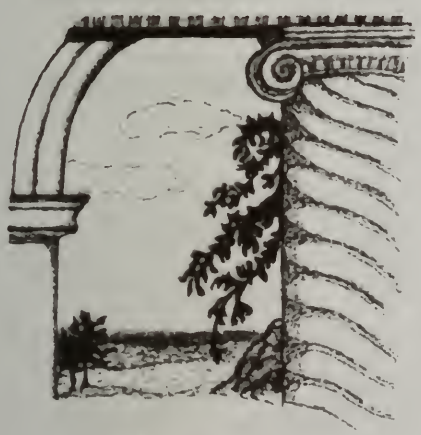

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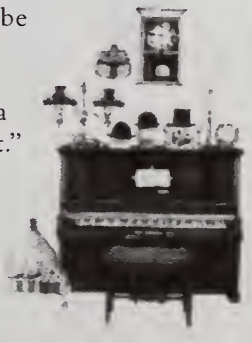

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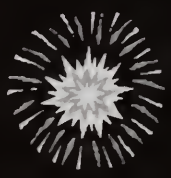

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Pittsfield, MA
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Crescent Foods, Inc.
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Berkshire Country Day School
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Pittsfield, MA

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Lenox, MA
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Lenox, MA
Brook Farm Inn
Lenox, MA
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Lenox, MA
♪Cranwell Resort & Golf Club
Lenox, MA
Crowne Plaza
Pittsfield, MA
Devonfield Country Inn
Lee, MA
♪The Gables Inn
Lenox, MA
Gateways Inn and Restaurant
Lenox, MA
Howard Johnson
Lenox, MA
The Inn at Richmond
Richmond, MA
♪The Inn at Stockbridge
Stockbridge, MA
THE RED LION INN
Stockbridge, MA
♪Rookwood Inn
Lenox, MA
Seven Hills Inn and Restaurant
Lenox, MA
The Village Inn
Lenox, MA
♪Walker House
Lenox, MA
The Weathervane Inn
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Lenox, MA
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♪Café Lucia
Lenox, MA
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Lenox, MA
♪Cranwell Resort & Golf Club
Lenox, MA
Gateways Inn and Restaurant
Lenox, MA
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♪Carr Hardware and Supply Co., Inc.
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♪Ward's Nursery & Garden Center
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Pittsfield, MA
Dorella L. Bond, Ph.D
Glastonbury, CT
Michael Ciborski, M.D.
Pittsfield, MA
♪Lewis R. Dan, M.D.
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# Cultural Happenings
## In The Berkshires, *America's Premier Cultural Resort*
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## *For the period: June 18 to July 29*

**Albany Berkshire Ballet**
Pittsfield, (413) 445-5382
www.berkshireballet.org. Performing *Petrouchka* 7/16-7/29, Children's matinees 7/15-7/29.

**Aston Magna Festival**
Great Barrington, ( 800 ) 875-7156
www.astonmagna.org. Baroque and Classical Chamber music on period instruments. Saturdays @ 6pm thru 8/7.

**Barrington Stage Company**
Sheffield, (413) 528-8888
www.barringtonstageco.org. *Mack and Mabel*, Musical by Jerry Herman, 6/22-7/18. *Spunk* by Zora Neale Hurston, 7/21-8/8. *Grease*, 7/14-8/8.

**Berkshire Artisans/Lichtenstein Center for the Arts,** Pittsfield, (413) 499-9348
www.berkart@taconic.net
Paintings by Sally Newman and Sculp-ture by Sarah Biemiller, June 7-July 16, Tuesday-Saturday.

**Berkshire Botanical Garden**
Stockbridge, (413) 298-3926
www.berkshirebotanical.org. Open daily 10-5, *Sculpture in the Garden* thru 9/12. *Antiques Show* 7/17-7/18.

**Berkshire Choral Festival**
Sheffield, (413) 229-1800 www.choralfest.org. Choral Masterpieces-225 voices, soloists & Springfield Symphony, 7/10, 17, 24, at 8pm.

**Berkshire Community College**
Pittsfield, (413) 499-4660, Ext. 379
www.cc.berkshire.org. Lifelong learning opportunities-Elder Hostel, non credit offerings for the entire community.

**Berkshire Lyric Theatre**
Pittsfield, (413) 499-0258,
www.berkshirelyric.org. Camerata Ensemble for hire.

**Berkshire Museum**
Pittsfield, (413) 443-7171
www.berkshiremuseum. org. *Seiji Ozawa and Other Photographs* 7/8-9/5. Art, Nat. science, hist., aquarium, fine film nightly.

**Berkshire Opera Company**
Pittsfield, (413) 443-7400
www.berkop.org. *Il Barbiere di Siviglia*: July 3, 5, 8, 10 at 8pm and July 12 at 2pm, BCC, Pittsfield.

**Berkshire Scenic Railway Museum**
Lenox, (413) 637-2210
www.regionnet.com/colberk/berkshirerailway.html, Short shuttle train ride, great for kids, fire trucks 6/20. Antique Engine Show 7/10.

**Berkshire Theatre Festival**
Stockbridge, (413) 298-5576
www.berkshiretheatre.org. *The Crucifer of Blood* 6/22-7/10, *Moby Dick-rehearsed* 7/13-7/31, *Love's Fire* 6/17-7/17.

**Berkshire Wildlife Sanctuaries**
Lenox/Pittsfield, (413) 637-0320 www.massaudubon.org. Half day canoe trips, led by naturalist on Sat. and some Sundays; call for details.

**The Bidwell House Museum**
Monterey, (413) 528-6888
www.berkshireweb.com/bidwell.house. Revolutionary war encampment 6/26-27, Annual Folk Concert 7/24.

**Chesterwood**
Stockbridge, (413) 298-3579, Ext. 50
www.nationaltrust.org. Contemporary Sculpture Outdoor Exhibition through 10/11.

**Contemporary Artists Center** (CAC)
North Adams, (413) 663-9555
www.cacart.org. *Xannum II* June 25-July 23 & *Exurs: An installation series* I & Four Wednesdays, Eight Writers.

**Crane Museum of Papermaking**
Dalton, (413) 684-6481, www.crane.com
Open Monday-Friday, 2 to 5 p.m.

**Downtown Pittsfield**
Pittsfield, (413) 443-6501,
www.downtownpittsfield.com
Three day Festival Americana celebrating The Fourth of July-July 3,4,5-Downtown North Street.

**Edith Wharton Restoration / The Mount,**
Lenox, (413) 637-1899,
www.edithwharton.org Tours and Monday Lecture Series.

**Hancock Shaker Village**
Pittsfield, (413) 443-0188
www.hancockshakervillage.org Open daily: Restored Shaker site and Heritage Farm, Hands-on history, Shops & Café.

**Herman Melville's Arrowhead**
Pittsfield, (413) 442-1793
www.mobydick.org. Open daily: Guided tours; house where *Moby-Dick* was written. *Civil War Days* 6/26-27.

**Images Cinema**
Williamstown, (413) 458-5612
www.imagescinema.org. Independent film nightly. Clark Art Institute, Art on Film Series: Matinees 7/18 & 7/25.

**Jacobs Pillow Dance Festival**
Becket, (413) 243-0745
www.jacobspillow.org. Featuring ten weeks of Dance in the Ted Shawn and Doris Duke Theatres, 6/23-8/29.

**Mac-Haydn Theatre**
Chatham, NY, (518) 392-9292
*South Pacific* 6/10-20, *My Fair Lady* 6/24-7/1, *West Side Story* 7/8-25.

**MASS MoCA**
North Adams, (413) MOCA111 www.mass-moca.org. Monsters of Grace 7/17, Salsa Dance Party 7/31, Joan Armatrading 8/3.

**The Miniature Theatre of Chester**
Chester, (413) 354-7771
www.miniaturetheatre.org.
*The Interrogation of Nathan Hale* 7/7-18, *Nixon's Nixon* 7/21-8/1

**National Music Foundation**
Lenox, (413) 637-4718, www.nmc.org
Bandon 33- 6/19, Entrain-7/17, Alex DeGrassi & Ed Gerhard-7/24, Sophie Tucker Revue, 6/30-7/11.

**The Norman Rockwell Museum**
Stockbridge, (413) 298-4100, Ext. 220
www.nrm.org. 2 new exhibits of cinema art - Star Wars artist Drew Struzan & Rockwell's Hollywood 6/11-10/31.

**Shakespeare & Company**
Lenox, (413) 637-3353
www.shakespeare.org. *Room of One's Own, As You Like It, Glimpses of the Moon, Richard III, Love's Labor's Lost.*

**StageWorks**
Kinderhook, NY, (518) 822-9667
www.mhonline.net/~stagewrk, Classic American Comedy, *June Moon* 6/9-6/27.

**Sterling & Francine Clark Art Institute**
Williamstown, (413) 458-2303
www.clark.williams.edu. *Jean-Francois Millet: Drawn into the Light*, 80 works include *The Gleaners, The Sower.*

**Williams College Museum of Art**
Williamstown, (413) 597-3178
www.williams.edu/wcma/ *Introjection: Tony Oursler Mid-career Survey, 1976-1999* on view through 10/24.

**Williamstown Film Festival,** Williamstown, (413) 458-2700 www.williamstownfilmfest.com 6/25-26: Tribute to Director John Frankenheimer, plus the best new independent films.

**Williamstown Theatre Festival,** Williamstown (413) 597-3399 www.WTFestival.org. Main Stage-*Camino Real* 6/23-7/4; *Taming of the Shrew* 7/7-18; *Raisin in the Sun* 7/21-8/1.

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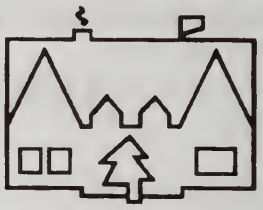

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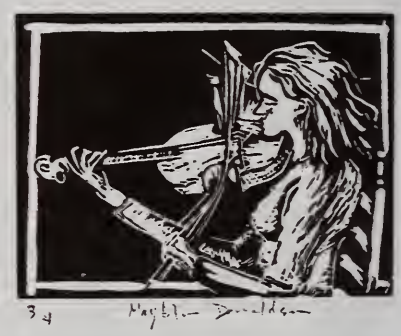

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## An Unparalleled Summer Opportunity for Youth

The Boston Symphony Orchestra gratefully acknowledges the following contributors to Days in the Arts 1999: William E. & Bertha E. Schrafft Charitable Trust, Sarah G. McCarthy Memorial Foundation, Irene E. & George A. Davis Foundation, Abraham Perlman Foundation, Cambridge Community Foundation, Boston Globe Foundation, the John H. O'Brien, Jr., Memorial Scholarship Fund, and many individuals who generously support the program. In addition, the program receives funding from the Associated Grantmakers of Massachusetts Summer Fund.

Days in the Arts, a summer program of the Boston Symphony Orchestra at Tanglewood in cooperation with 32 school departments throughout Massachusetts, offers middle school students from diverse backgrounds an unparalleled opportunity to discover the world of the arts.

Utilizing the natural and cultural richness of the Berkshires, students participate in daily arts workshops, attend performances, visit museums, and enjoy informal activities such as swimming and "new games." Participating area cultural institutions include the Berkshire Theatre Festival, Chesterwood, Clark Art Institute, Jacob's Pillow Dance Festival, Shakespeare & Co., Williams College Museum of Art, and the Norman Rockwell Museum.

Tanglewood

Fassino/Design

## JULY AT TANGLEWOOD

**Friday, July 2, at 8:30**

BOSTON POPS CONCERT
KEITH LOCKHART, conductor

Patriotic selections and other favorites

**Friday, July 9, at 6 (Prelude)**

MEMBERS OF THE BSO
GIL SHAHAM, violin

Music of MOZART and BRAHMS

**Friday, July 9, at 8:30**

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
ALL-BEETHOVEN PROGRAM

Symphony No. 6, *Pastoral*
Symphony No. 7

**Saturday, July 10, at 8:30**

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
ITZHAK PERLMAN, violin
SUSANNAH GLANVILLE, soprano
ANTHONY DEAN GRIFFEY, tenor

MOZART Overture to *The Marriage of Figaro*
MOZART Violin Concerto No. 3
PREVIN Suite from *A Streetcar Named Desire* (world premiere)

**Tuesday, July 13, at 8:30**

BARBARA BONNEY, soprano
WARREN JONES, piano

SCHUMANN *Frauenliebe und -leben*
Songs by BRAHMS, GRIEG, and WOLF

**Friday, July 16, at 6 (Prelude)**

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Music of STRAUSS, CARTER, and SCHOENBERG

**Friday, July 16, at 8:30**

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
HEI-KYUNG HONG, soprano
SUSANNE MENTZER, mezzo-soprano
RICHARD CLEMENT, tenor
JOHN RELYEA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

STRAVINSKY Chorale Variations on "Vom Himmel hoch"
STRAVINSKY Suite from *Pulcinella*
MOZART Mass in C minor, *The Great*

**Saturday, July 17, at 8:30**

BOSTON SYMPHONY ORCHESTRA
JAMES CONLON, conductor
SARAH CHANG, violin

MARTINŮ *Memorial to Lidice*
GOLDMARK Violin Concerto
DVOŘÁK Symphony No. 8

**Sunday, July 18, at 2:30**

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
MONICA GROOP, mezzo-soprano
PETER SERKIN, piano
MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

ALL-BRAHMS PROGRAM
Variations on a Theme by Haydn
*Alto Rhapsody*
Piano Concerto No. 1

**Tuesday, July 20, at 8:30**

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
AUDRA McDONALD, soprano

**Wednesday, July 21, at 7**

SUSAN GRAHAM, mezzo-soprano
PATRICK STEWART, narrator
EMANUEL AX, piano

STRAUSS *Enoch Arden*, Melodrama after Alfred Lord Tennyson
Songs by MOZART, STRAUSS, HAHN, and DEBUSSY

**Thursday, July 22, at 8:30**

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**Friday, July 23, at 6 (Prelude)**

MEN OF THE TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
MALCOLM LOWE, violin
EMANUEL AX, piano
Music of STRAUSS

---

**Friday, July 23, at 8:30**

BOSTON SYMPHONY ORCHESTRA
ROBERTO ABBADO, conductor
EMANUEL AX, piano
PATRICK STEWART, narrator
JAYNE WEST, soprano
SUSAN GRAHAM, mezzo-soprano
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MEN OF THE TANGLEWOOD FESTIVAL CHORUS

ALL-STRAUSS PROGRAM
Incidental music to *Der Bürger als Edelmann*
*Burleske* for piano and orchestra
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---

**Saturday, July 24, at 8:30**

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SEIJI OZAWA, conductor
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---

**Sunday, July 25, at 2:30**

The Serge and Olga Koussevitzky Memorial Concert
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, conductor
TAN DUN and ROBERT SPANO, conductors (Tan Dun)
SUSAN GRAHAM, mezzo-soprano (Mahler)
STEPHEN RICHARDSON, bass

GABRIELI Canzoni for brass
TAN DUN *Orchestral Theatre II: Re*
MAHLER *Songs of a Wayfarer*
TCHAIKOVSKY *Romeo and Juliet*

---

**Tuesday, July 27, at 8:30**

The Fromm Concert at Tanglewood
BOSTON MUSICA VIVA
RICHARD PITTMAN, music director
NICHOLAS DEUTSCH, director (Weir)
JANICE FELTY, mezzo-soprano (Weir)
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MAW *Ghost Dances*
WEIR *The Consolations of Scholarship*

---

**Wednesday, July 28, at 8:30**

EMERSON STRING QUARTET
STEPHEN HOUGH, piano

Music of BEETHOVEN, ZWILICH, and BRAHMS

---

**Thursday, July 29, at 8:30**

YURI BASHMET, viola
XENIA BASHMET, piano
with MALCOLM LOWE, violin
YO-YO MA, cello
EMANUEL AX, piano

Music of GLINKA, SHOSTAKOVICH, and SCHUMANN

---

**Friday, July 30, at 6 (Prelude)**

MEMBERS OF THE BSO
HENG-JIN PARK ELLSWORTH, piano

Music of FAURÉ, ZWILICH, and SCHOENFIELD

---

**Friday, July 30, at 8:30**

BOSTON SYMPHONY ORCHESTRA
YURI TEMIRKANOV, conductor
HORACIO GUTIÉRREZ

RACHMANINOFF Piano Concerto No. 3
SIBELIUS Symphony No. 2

---

**Saturday, July 31, at 8:30**

BOSTON SYMPHONY ORCHESTRA
EDO DE WAART, conductor
JANICE CHANDLER, soprano
NATHAN GUNN, baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

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# TANGLEWOOD MUSIC CENTER 1999 PERFORMANCE SCHEDULE

**Sunday, June 27, at 5 p.m.**
Opening Exercises
(free admission; open to the public)

**Wednesday, June 30, at 8:30 p.m.**
**The Phyllis and Lee Coffey Fund Concert**
Tanglewood Music Center Orchestra
Seiji Ozawa and Conducting Fellows conducting
BEETHOVEN, BARTÓK, BRAHMS

**Sunday, July 4, at 10 a.m. (Theatre)**
Vocal & Instrumental Chamber Music

**Monday, July 5, at 1 p.m.**
**(Chamber Music Hall; free admission)**
Vocal Chamber Music

**Monday, July 5, at 8:30 p.m.**
Music for Brass Choir

**Tuesday, July 6, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Wednesday, July 7, at 5 p.m. and 8:30 p.m. and**
**Thursday, July 8, at 5 p.m. and 8:30 p.m.**
String Quartet Marathon

**Sunday, July 11, at 10 a.m.**
Vocal & Instrumental Chamber Music
To include BACH Cantata No. 140,
Seiji Ozawa conducting

**Sunday, July 11, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Monday, July 12, at 1 p.m.**
**(Chamber Music Hall; free admission)**
Vocal & Instrumental Chamber Music

**Monday, July 12, at 8:30 p.m.**
TMCO Windwinds, Brass, and Percussion
Conducting Fellows conducting–Music of
Debussy, Stravinsky, Strauss, and Hindemith

**Saturday, July 17, at 2:30 p.m.**
**Endowed concert made possible by the generosity of an anonymous donor**
Tanglewood Music Center Orchestra
James Conlon and Conducting Fellows conducting; Jennifer Ringo, soprano
DEBUSSY, MOZART, WAGNER, BERG

**Sunday, July 18, at 10 a.m.**
Vocal & Instrumental Chamber Music
To include BACH Cantata No. 42,
Craig Smith conducting

**Sunday, July 18, at 6 p.m.**
BUTI Orchestra, Lan Shui conducting
WEBER, TAN DUN, PROKOFIEV

**Sunday, July 18, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Monday, July 19, at 1 p.m.**
**(Chamber Music Hall; free admission)**
Vocal & Instrumental Chamber Music

**Monday, July 26, at 1 p.m.**
**(Chamber Music Hall; free admission)**
Vocal & Instrumental Chamber Music

*FESTIVAL OF CONTEMPORARY MUSIC*

JULY 23–27

**Made possible by the generous support of Dr. Raymond and Hannah H. Schneider**

**Friday, July 23, at 2:30 p.m.‡**
"New Generation East": Tan Dun conducting–Music of Chin, Tanaka, Prabowo, Chan, and Qigang Chen

**Friday, July 23, at 4:30 p.m. (Theatre)**
Film presentation on Toru Takemitsu

**Friday, July 23, at 11 p.m. (Theatre)**
TAN DUN *Red Forecast*
Tan Dun, conductor; Susan Botti, soprano; Michael Newman, video artist

**Saturday, July 24, at 2:30 p.m.‡**
George Benjamin and David Robertson conducting–Music of Benjamin, Knussen, Donatoni, and Vivier

**Saturday, July 24, at 11 p.m. (Theatre)**
George Benjamin, piano, improvising to a silent film

**Sunday, July 25, at 10 a.m.**
"Young Generation West": Stefan Asbury conducting–Music of MacRae, Heim, Sanchez-Gutierrez, Guerrieri, Jalbert, and Vrebalov

**Sunday, July 25, at 8:30 p.m.‡**
"Vocal Calligraphy": Stefan Asbury conducting–Music of Zuidam, Chen Yi, Sheng, Rehnquist, Chin, and Kim

**Monday, July 26, at 8:30 p.m.‡**
**The Margaret Lee Crofts Endowed Concert**
Tanglewood Music Center Orchestra
Tan Dun, Robert Spano, George Benjamin, and Stefan Asbury conducting–Music of Gordon, Hosokawa, Benjamin, Law Wing Fai, and Takemitsu

**Tuesday, July 27, at 8:30 p.m.***
*THE FROMM CONCERT AT TANGLEWOOD*
Boston Musica Viva
Richard Pittman, music director
Works of Weir and Maw

‡FCM Prelude Concert one hour earlier

**Saturday, July 31, at 2:30 p.m.**
BUTI Orchestra, David Hoose conducting
BEETHOVEN, SHOSTAKOVICH

**Sunday, August 1, at 10 a.m.**
Vocal Chamber Music

**Sunday, August 1, at 2:30 p.m. (Shed)***
*Leonard Bernstein Memorial Concert*
**To benefit the Tanglewood Music Center**
Tanglewood Music Center Orchestra
Gustav Mahler Youth Orchestra
Seiji Ozawa conducting; Yo-Yo Ma, cello; Yuri Bashmet, viola; Tanglewood Festival Chorus
BARTÓK *The Miraculous Mandarin*
STRAUSS *Don Quixote*

**Sunday, August 1, at 7 p.m.**
BUTI Vocal Program, Ann Howard Jones conducting–SCHUMANN, MENDELSSOHN, MOZART

**Sunday, August 1, at 8:30 p.m.**
**(Chamber Music Hall; free admission)**
Instrumental Chamber Music

**Monday, August 2, at 1 p.m.**
**(Chamber Music Hall; free admission)**
Vocal & Instrumental Chamber Music

**Tuesday, August 4 (Shed)***
**Sponsored by Filene's and GE Plastics**
*TANGLEWOOD ON PARADE*
**To benefit the Tanglewood Music Center**
Afternoon events begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Boston Pops Orchestra
Seiji Ozawa, Claudio Abbado, Keith Lockhart, and John Williams conducting
WAGNER, BERLIOZ, WILLIAMS, and TCHAIKOVSKY *1812* Overture

**Thursday, August 5, at 8:30 p.m.**
TMC Fellows and Members of the Gustav Mahler Youth Orchestra
Instrumental Chamber Music

**Saturday, August 7, at 11 a.m.**
**Sponsored by BerkshireBank**
Family Concert (free admission)
Conducting Fellows conducting

**Sunday, August 8, at 10 a.m.**
Vocal & Instrumental Chamber Music
To include BACH Cantata No. 208, Craig Smith conducting

**Sunday, August 8, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Monday, August 9, at 1 p.m.**
**(Chamber Music Hall; free admission)**
Vocal & Instrumental Chamber Music

**Monday, August 9, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Thursday, August 12, at 8:30 p.m.**
Instrumental Chamber Music

**Saturday, August 14, at 11 a.m.**
**Sponsored by Newman's Own**
Family Concert (free admission)
Conducting Fellows conducting

**Saturday, August 14, at 2:30 p.m.**
BUTI Orchestra, Joseph Silverstein conducting
BERLIOZ, PISTON, BRAHMS

**Sunday, August 15, at 10 a.m.**
Instrumental Chamber Music

**Sunday, August 15, at 8:30 p.m.**
Instrumental Chamber Music

**Monday, August 16, at 1 p.m.**
**(Chamber Music Hall; free admission)**
Vocal & Instrumental Chamber Music

**Monday, August 16, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Tuesday, August 17, at 7 p.m.* and**
**Wednesday, August 18, at 7 p.m.***
**(Open Dress Rehearsals)**
**Thursday, August 19, at 8:30 p.m.***
**Saturday, August 21, at 2:30 p.m.* (All Theatre)**
TMC Vocal Fellows and Orchestra
Robert Spano conducting
David Kneuss, director; John Michael Deegan and Sarah G. Conly, design
PUCCINI *Gianni Schicchi* (fully staged)

**Sunday, August 22, at 8:30 p.m.**
**The Dr. Raymond and Hannah H. Schneider Concert, Endowed in Perpetuity**
Tanglewood Music Center Orchestra
André Previn and Conducting Fellows conducting; Joan Kwuon, violin
BRAHMS, RACHMANINOFF
Preceded at 6:30 by Special Prelude Concert: STRAVINSKY Vocal & Instrumental Chamber Music

**Schedule and programs subject to change.**

All performances held in Seiji Ozawa Hall unless otherwise noted. Unless otherwise indicated, seating for TMC performances is unreserved; admission available one hour before concert time, at $10 for orchestra concerts and $6 for other performances. (Friends of Tanglewood at the $75 level or higher are admitted without further contribution.)

Additional TMC events will be scheduled throughout the summer. Complete weekly information is available at the Tanglewood Main Gate or by calling (413) 637-5230.

*Tanglewood ticket required; available at the Tanglewood box office.

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Tanglewood Music Center Fellows pay no tuition and are offered free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Artists Positions. The Tanglewood Music Center gratefully acknowledges the endowment support of the contributors represented below.

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Tanglewood Music Center

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Audrey Noreen Koller*

Mr. and Mrs. Robert A. Lawrence

Alexander M. Levine

Estate of Leona Levine

June Rockwell Levy Foundation

Lucia Lin and Keith Lockhart

Estate of Augusta W. Little

Mr. and Mrs. Caleb Loring, Jr.

Dr. and Mrs. Frederick H. Lovejoy, Jr.

Estate of Morton Margolis

Carol and Thomas McCann

Mr. Richard Menaul

The Morningstar Family Foundation

Mrs. Elizabeth P. Nickerson

Mr. and Mrs. Robert T. O'Connell

Mr. and Mrs. Irving W. Rabb

Estate of Florence M. Reid

Mrs. George R. Rowland

Mr. Roger A. Saunders

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Estate of Dixie Ward Wonders

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POPS AT TANGLEWOOD

BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, CONDUCTOR

114th SEASON

Friday evening, July 2, 1999, at 8:30

## Keith Lockhart

In February 1995 **Keith Lockhart** was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra.

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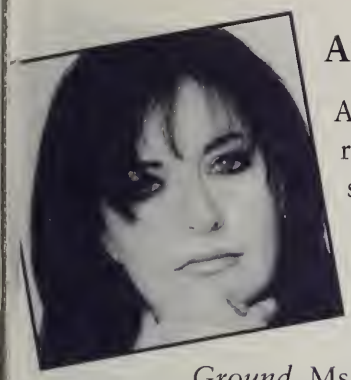
Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, and the Los Angeles Chamber Orchestra. Notable recent engagements include his first concerts as Music Director of the Utah Symphony; his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera; the Cincinnati Chamber Orchestra's New York debut at Town Hall; and guest conducting debuts with the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. Upcoming engagements include debuts with the San Francisco Symphony in summer 1999 and the Houston Symphony in the 1999-2000 season.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. Mr. Lockhart holds honorary doctorates from the Boston Conservatory, awarded in 1996, and Northeastern University, awarded in June 1998.



## Ann Hampton Callaway

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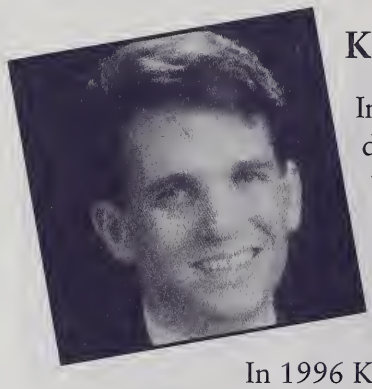

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## Patriotic Sing-Along

arranged by Richard Hayman

### AMERICA

My country 'tis of thee, sweet land of liberty,
Of thee I sing.
Land where my fathers died! Land of the
Pilgrim's pride!
From ev'ry mountain side, Let freedom ring!

### AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, above the
fruited plain.
America! America! God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

### YANKEE DOODLE

Oh! Yankee Doodle came to town a-ridin' on
a pony
He stuck a feather in his hat and called it
macaroni.
Yankee Doodle keep it up, Yankee Doodle
dandy.
Mind the music and the step and with the
girls be handy.

### I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee
Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
she's my Yankee Doodle joy.
Yankee Doodle came to town, a-ridin' on a
pony,
I am a Yankee Doodle boy.

### THIS LAND IS YOUR LAND

This land is your land, this land is my land
From California to the New York island,
From the redwood forest to the Gulf Stream
waters;
This land was made for you and me.

*Words and music by Woody Guthrie*
*TRO-©1956-1958-1970 Ludlow Music, Inc., New York*
*Used by permission.*

### YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high flying
flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white, and
blue,
Where there's never a boast or a brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

### BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the coming
of the Lord;
He is trampling out the vintage where the
grapes of wrath are stored;
He has loosed the fateful lightning of his
terrible swift sword:
His truth is marching on.
Glory, glory, hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on.

## The New England College Network

Swing dancing is alive and thriving "on campus" and Boston can boast the densest concentration of collegiate ballroom dance clubs and competitive teams in the USA: Harvard, MIT, Harvard Medical Area, Northeastern, Brandeis, and the College of the Holy Cross—to name just a few.

The dancers tonight represent these colleges with the high energy and acrobatic skill of the 1940s...and a '90s enthusiasm of re-discovery.

## THE BOSTON POPS ESPLANADE ORCHESTRA
## KEITH LOCKHART, *Conductor*

Friday evening, July 2, 1999, at 8:30, at Tanglewood

The Star-Spangled Banner — Smith/Key

Liberty Fanfare — Williams

*Swingin' with the Pops*

Boogie Woogie Bugle Boy — Raye/Prince-Hayman
Swing dancers representing The New England College Network

One O'Clock Jump — Basie-Nestico

I'm Getting Sentimental Over You — Bassman/Washington-Nestico
Darren Acosta, trombone solo

Back Bay Shuffle — McRae-May

A Fine Romance — Kern/Fields-Andrews
Body and Soul — Green/Heyman/Sour/Eyton-Farber
How High the Moon (A Tribute to Ella Fitzgerald) — Hamilton/Lewis-Farber
ANN HAMPTON CALLAWAY

Swing Fever — arr. Hollenbeck
Zoot Suit Riot—Jump, Jive, 'n Wail
Swing dancers representing The New England College Network

INTERMISSION

Doodletown Fifers — arr. Hollenbeck

Overture to *State Fair* — Rodgers-Ramin

American Patrol — Meecham-Sebesky

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—This Land Is Your Land—
You're a Grand Old Flag—Battle Hymn of the Republic

*1812* Overture — Tchaikovsky

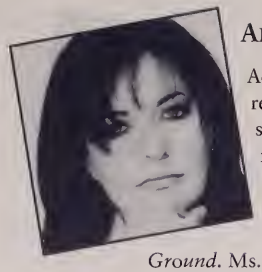
Special thanks to Anne Atheling for making possible the appearance of this evening's dancers.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.



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KEITH LOCKHART
*Conductor*
*Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity*

**First Violins**
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Brynn Albanese
Maynard Goldman
Sandra Kott
Sharan Leventhal
Gregory Vitale
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden

**Second Violins**
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Pattison Story
Anita Brooker
Dorothy Han
Julie Leven
Kay Knudsen
John Harrison
Rebecca Katsenes
Liana Zaretsky

**Violas**
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Emily Bruell
Donna Jerome
David Feltner
Barbara Wright

**Cellos**
Ronald Lowry
Andrew Mark
George Seaman
Theresa Borsodi
William Rounds
Toni Rapier
Kevin Crudder
Mark Simcox

**Basses**
Robert Caplin
Barry Boettger
John Salkowski
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

**Flutes**
Marianne Gedigian
Ann Bobo

**Piccolo**
Iva Milch

**Oboes**
Laura Ahlbeck
Frank Charnley

**English Horn**
Barbara LaFitte

**Clarinets**
Ian Greitzer
Aline Benoit

**Bass Clarinet**
Edward Avedisian

**Bassoons**
Ronald Haroutunian
Donald Bravo

**Contrabassoon**
Ruth Waterhouse

**Horns**
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

**Trumpets**
Bruce Hall
Gregory Whitaker
Dennis Alves
Steven Emery

**Trombones**
Darren Acosta
James Nova
Mark Cantrell

**Tuba**
Gary Ofenloch

**Timpani**
Everett Beale

**Percussion**
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

**Harp**
Susan Robinson

**Piano**
Bob Winter

**Guitar**
John Wilkins

**Saxophones**
Michael Monaghan
Thomas Ferrante

**Librarians**
Marshall Burlingame
William Shisler
John Perkel

**Personnel Managers**
Lynn G. Larsen
Bruce M. Creditor

**Stage Manager**
Cleveland Morrison

Tanglewood
1 9 9 9

**Fourth of July Celebration**
Sunday, July 4, 1999

| | |
|---|---|
| 2:00 | Grounds Open |
| 2:45 | Randy Judkins<br>VISITOR CENTER LAWN |
| 3:30 | Ron Bosse and Pursuance<br>Ron Bosse, guitar; Will Hudgins, vibes;<br>Paul Beaudry, bass; Rob Egan, drums<br>THEATER COLONNADE |
| 3:45 | The Waldo & Woodhead Show<br>CHAMBER MUSIC HALL |
| 4:45 | Tom Murphy, Physical Comedian<br>VISITOR CENTER LAWN |
| 5:45 | The Grand Finale<br>with Randy Judkins, Waldo and<br>Woodhead, and Tom Murphy<br>CHAMBER MUSIC HALL |
| 4:30–7:00 | On the lawn<br>Timothy Wenk: Walkaround Magic<br>Hurdy Gurdy, monkey & me<br>Back to Life Chair Massage |

❖ ❖ ❖

| | |
|---|---|
| 7:00 | **JAMES TAYLOR**<br>KOUSSEVITZKY MUSIC SHED |

Fantastic Face Painting by Theatre Nouveau will be available on the lawn throughout the afternoon.

**Please note**: In case of rain, the performances scheduled for the Visitor Center Lawn will take place in the Chamber Music Hall.

Fireworks will take place over the Stockbridge Bowl following the evening concert.

## ARTISTS

### James Taylor

James Taylor almost single-handedly redefined the singer-songwriter movement of the 1970s, with classic hits such as "Fire and Rain," "Don't Let Me Be Lonely," "Something in the Way She Moves," "Mexico," and covers of "Mockingbird," "Handyman," and "How Sweet It Is." Among his gold and platinum albums are *Sweet Baby James, Mudslide Slim and the Blue Horizon, One Man Dog, Walking Man, Gorilla, In the Pocket,* and *Greatest Hits* (all for Warner Bros. records), as well as *JT, Flag, Dad Loves His Work, That's Why I'm Here, Never Die Young,* and *New Moon Shine* (all on the Columbia label). In 1993 Columbia released *James Taylor (Live),* the first live album of his career and a comprehensive overview of the artist's output. *Hourglass,* his sixteenth studio recording and his first collection of new material in six years, won the 1998 Grammy award for Best Pop album and has been certified platinum. Mr. Taylor previously won Grammy awards for Best Pop Male Vocal Performance for "You've Got a Friend" and "Handyman." A perennially popular live entertainer, Mr. Taylor continues to win new generations of fans. After the release of *Never Die Young* in 1988, he embarked on a triumphant tour of America and saw a taped full-length concert performance become one of the most popular specials aired on PBS that winter; it was subsequently released on home video, with the title *James Taylor in Concert*. In 1993 he released *Squibnocket,* his second long-form home video for CMV, which originally aired on the Disney Channel under the title *Goin' Home*. In June 1997 he was featured in the television special *Live by Request* on the A&E network and in December 1998 he received a Lifetime Achievement Award at the Billboard Music Awards. He has appeared on many previous occasions at Tanglewood.

One of New England's most respected vaudeville performers, Maine native **Randy Judkins** has performed in the United States, Canada, and Europe after leaving a high school mathematics teaching position in 1975. He specializes in creating eccentric and memorable characters that playfully interact with audience members. Regionally Mr. Judkins has performed at "First Night" events in Boston and Quincy, Faneuil Hall Marketplace, and in the Westerly (Rhode Island) Chorus's Twelfth Night Celebration. He has also performed in countless New England schools, often presenting *Full Esteem Ahead* for high school "awareness programs." As a keynote speaker, Mr. Judkins has presented *Laughing in the Face of Change* for business conferences and conventions and has led interactive seminars on a new concept called "Team-Bonding." Randy Judkins has taught at the Ringling Brothers Barnum & Bailey's Clown College, served as a character consultant with Tri-Star Pictures, and was a trainer with "Circus of the Stars" in Hollywood. He has appeared on *Good Morning America, The Today Show,* and *CBS This Morning,* and, at the Juilliard School of Drama, has taught master classes in creating comedic characters. A "regular" at Tanglewood's Fourth-of-July celebration, Randy Judkins has his own website (www.laughlife.com) and now lives in Scarborough, Maine.

A graduate of Boston's Berklee College of Music, guitarist/composer/bandleader **Ron Bosse** was voted "Outstanding Guitarist" by *Guitar Player Magazine*. Known for his adventurous compositions and philosophical approach to music, Mr. Bosse

has launched Persuance as one of the most cutting-edge and and full-throttle bands on today's jazz scene. In addition, Mr. Bosse serves as founder/artistic director of "Jazz on a Sunday," an ongoing series dedicated to the progression of jazz.

Founded in 1997, the Boston-based jazz ensemble **Pursuance**, whose music has been described as "sophisticated, yet accessible," has quickly developed a loyal following on the east coast. With the March 1999 release of its second project, entitled *Emotion & Intellect*, Pursuance has entered the ranks of nationally established straight-ahead jazz groups and has received acclaim in such publications as *Jazz Times* and *Downbeat*.

**Waldo & Woodhead** have performed together for fourteen years to audiences of all ages on six continents. They have appeared at Berlin's Wintergarten Variete Theater, the Barcelona Summer Olympics, the International Performing Arts Festival in Hong Kong, the World Expo in Brisbane (Australia), Caesar's Palace in Las Vegas, and New York's Lincoln Center, and have made three tours of Japan and New Zealand. The two have appeared on television in Europe and in Japan, Chile, Argentina, Canada, and the United States. They have three family videos to their credit: *Fishing for Trouble*, *The Show Must Go On*, and *Woodhead Saves the Farm* (*Sesame Street* and *Parents Magazine* "Year's Best" kid's video of 1998). Following this fourteenth appearance at Tanglewood, Waldo & Woodhead will be performing their new show, *Get Down on the Farm*, in barns across Vermont as part of "Barnstorming '99" to celebrate one of America's most endangered treasures, the family farm. For further information on the tour and Waldo & Woodhead call (800) FOOLERY.

Born and raised in Pottsville, Pennsylvania, **Tom Murphy** received his bachelor's degree from East Stroudsburg University. He moved to Stowe, Vermont, to pursue a career as a professional acrobatic skier. Following two years as a professional athlete, Mr. Murphy turned his energies to the stage. Since 1976 he has performed internationally and has taught in Denmark, France, and the U.S., including three years at Ringling Brothers' Clown College. In November 1998 Mr. Murphy's show at Broadway's New Victory Theater earned critical acclaim. Featured in a Showtime special from "The Just for Laughs Festival" in Montreal, Tom Murphy was awarded #1 Clown at the 1987 Cirque DeDemain international circus competition. Following a recent three-month engagement in Atlantic City, he traveled to Hollywood to make his film debut in *Ava's Magical Adventure* starring Timothy Bottoms. For four years Mr. Murphy has been touring in Europe, primarily Germany, performing two solo shows: "Murph the physical comedian" (a bullet-proof comedy show) and "Meta**murph**osis" (very loosely semi-autobiographical).

**Timothy Wenk** presents educational magic shows about recycling in schools across America, and his "Metempirical Magic" mail order company offers new magical creations and techniques to other magicians. In 1991 Mr. Wenk won the Inventor's Award at the worldwide "FISM" competition in Switzerland. His

invention called "Misled" has been featured by David Copperfield in his live tour and international television special.

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Prelude Concert

Friday, July 9, at 6
Florence Gould Auditorium, Seiji Ozawa Hall

NURIT BAR-JOSEF and GIL SHAHAM, violins
BURTON FINE and ROBERT BARNES, violas
JONATHAN MILLER and MARTHA BABCOCK, cellos

MOZART — Quintet in D for two violins, two violas, and cello, K.593
Larghetto—Allegro—Larghetto
Adagio
Menuetto: Allegretto; Trio
Finale: Allegro

BRAHMS — Sextet No. 2 in G for two violins, two violas, and two cellos, Opus 36
Allegro non troppo
Scherzo: Allegro non troppo;
Presto giocoso: Tempo primo
Adagio

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**Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.**

## Notes

Despite long-held popular beliefs about **WOLFGANG AMADÈ MOZART**'s constant poverty and the lack of appreciation shown him by audiences during his lifetime, there were periods when his popularity outshone almost any other composer's of the time. A year or so after Mozart (1756-1791) moved to Vienna in 1781, thereby asserting his independence from his father and other Salzburg connections, Viennese audiences and nobility excitedly awaited each new piano concerto he wrote (twelve during this period). In 1786, however, he gave the last of his subscription concerts and began concentrating instead on opera. That year he composed *The Marriage of Figaro* and *The Impresario*, and reworked *Idomeneo* for new performances. Though he was successful enough in these ventures to offset the fewer number of concerto concerts he gave, the following few years were ones of increasing financial hardship. To add to his stress, his father Leopold died in 1787, and both Wolfgang and his wife

were often ill. In 1789 and 1790, Mozart reached a point of financial uncertainty that threatened not only his compositional output but also his mental well-being. Yet it was during this time, with the four string quintets (in C, K.515; G minor, K.516; D, K.593; and E-flat, K.614) that Mozart composed one of his greatest (but least commercially viable) cycles of chamber music, comparable to his *Haydn* string quartets of 1782-85. In December 1790, when he composed the string quintet in D, Mozart's legendary productivity was at low ebb; and though the quintet itself may have been a commission, such a piece would never have achieved the kind of popular—hence financial—success Mozart desperately needed. Mozart couldn't have known the tide would soon turn again, with an increase in both his prospects and productivity in the next ten months, before the onset of the fatal illness that would end his life on December 5, 1791.

The D major quintet begins with a slow introduction of far-ranging harmonic implications, a kind of opening Mozart used increasingly in his mature work (such as the *Dissonance* quartet of 1785). Mozart uses the material of the opening to foreshadow elements of the first movement's main body. The cello's opening notes return in modified form as an accompanying figure later in the movement, and there are reflections of the introduction's harmonic motion (for example, from D major to E minor) in the main theme. The three-part main theme is a rich mine of developmental possibilities: the initial scale melody, the subsequent triplet outburst in the first violin, and the final dotted-note descent with its closing multiple-stop chords. The more lyrical second theme, in A major, is also in three parts. The development incorporates elements of both themes, with particular emphasis on the main theme's triplet passage. The introductory Larghetto returns at the close of the movement before a brief recap of the first theme. The second-movement Adagio, in G major, focuses harmonic support in the middle three parts much of the time, with the large part of the singing melody being taken by violin. A dotted-note rhythmic figure from the first movement appears in the

cello and elsewhere, a connective technique Mozart may have learned from Haydn's music. The charming Menuetto features imitation between the violins and the other parts in a presentiment of the finale's fugue-like counterpoint. The finale itself is an interesting conflation of two forms, a rondo, in which the first theme returns after each subsequent new theme, and a *fughetto*, in which melodies are passed from one instrument to another as in a round. This is one of Mozart's most densely contrapuntal movements. The piece as a whole shows a control of organization and invention that would be unrivaled in his time; facing one of his bleakest outlooks, Mozart still managed to compose one of his great masterworks.

* * * * *

The favorable reception given his B-flat sextet, Opus 18, emboldened **JOHANNES BRAHMS** (1833-1897) to compose another work for the medium of two violins, two violas, and two cellos. He composed it in 1864 and 1865, in strictest privacy: no surviving letters to friends or confidantes discuss its progress. There is one musical reference, however, to Agathe von Siebold, the daughter of a Göttingen professor with whom Brahms fell in love in the summer of 1858. Agathe had inspired a number of deeply felt compositions, including three sets of Lieder in folksong style. Their relationship had come to an end by the time Brahms composed the G major sextet, but it is recalled in the first movement, where Brahms "writes" Agathe's name in musical pitches (omitting the "t" and using B-natural for "h," according to German terminology); it was by no means the first time Brahms had turned her name to musical notation—a trick he had surely learned from Schumann. The melodic figure A-G-A-H-E appears three times in a row in the first violin in the second theme group of the first movement. Its prominent position and its urgent repetition might suggest all sorts of interpretations to romantic listeners (a sigh of despair? an abrupt farewell? a plea to return?), but we have no evidence that Brahms intended any specific message with this thematic fragment.

The earlier sextet had been relatively dense in texture. Meanwhile, Brahms had composed (among other things) the F minor quintet originally planned for strings, but then rewritten for two pianos, and finally put in its definitive form for piano and string quartet. This had been positively symphonic in its aspirations and seriousness of purpose. The G major sextet is, by comparison, a lyrical reaction. Though no less elaborate in its thematic working-out, it has an ethereally songful character that makes it one of the most lovable works of a composer to whom that adjective is rarely applied.

Over a murmur in the first viola and sustained notes in the other upper strings, the first violin offers a broad melody whose first four notes consist of a rising fifth, a semitone step

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upward, and another rising fifth. Much of the thematic material in all four movements can be traced from this figure: pairs of fifths (or their inversion, fourths) separated by a step. The second thematic group begins with a leisurely, songful waltz melody, but builds passionately to its climax in the A-G-A-H-E motif. The development is a contrapuntal *tour de force*, with the opening theme (violin 1, later cello 1) imitated in inversion (viola 1, later cello 2). Eventually Brahms reaches the distant key of C-sharp minor, where the bulk of the development takes place before an extended series of elaborate sequences drives the material around to the tonic and the recapitulation.

The second movement is a scherzo, not (like the standard Beethoven symphonic scherzo) in triple meter, but in a moderately paced 2/4, lightly scored. The Trio contrasts strikingly, with 3/4 meter and a Presto giocoso tempo marking. Following the return of the scherzo material, the ending diverges from its original character to offer a lively coda in rushing triplets. Following the slow movement, which is a set of variations in E minor, the finale is turbulent in motion, blending elements of rondo and sonata form. This exhibits a rare example in Brahms of a beginning that is not firmly in the home key but rather is on the way there from somewhere else. No sooner is home reached than a seemingly simpleminded theme begins in the first violin, but it extends itself in unexpected ways. This contrast of turbulence and simplicity characterizes the entire movement: eventually they join forces, bringing the sextet to a vigorous conclusion.

—Notes by Robert Kirzinger (Mozart)
and Steven Ledbetter (Brahms)

## ARTISTS

**Nurit Bar-Josef** joined the BSO as assistant concertmaster in September 1998. A native of Boston, she was a Tanglewood Music Center Fellow in 1993 and 1994, serving as concertmaster with the TMC Orchestra under Seiji Ozawa both summers. She has also served as concertmaster with the Juilliard Symphony, the Curtis Institute Symphony Orchestra, the Haddonfield Symphony Orchestra, and the International Symphony Orchestra. Ms. Bar-Josef appeared as a featured soloist with the Boston Symphony as winner of the BSO's Youth Concerto Competition in 1990. She has also appeared with the Juilliard Orchestra at Avery Fisher Hall, the Corpus Christi Symphony Orchestra, the International Symphony Orchestra, and the Wellesley Symphony Orchestra, and has given recitals at the Tanglewood Music Center, the Juilliard School's Paul Recital Hall, and the Curtis Institute of Music. Ms. Bar-Josef earned her bachelor's degree from the Curtis Institute of Music in 1996, where she studied under Aaron Rosand, then went on to the Juilliard School's master's degree program, where she studied with Robert Mann. During the 1997-98 season she was assistant principal second violin of the Saint Louis Symphony Orchestra.

For a biography of **Gil Shaham**, see page 43.

BSO violist **Burton Fine** joined the orchestra as a second violinist in 1963 after nine years as a research chemist at the National Space and Aeronautics Administration's Lewis Research Center in Cleveland. At the beginning of his second year with the orchestra he auditioned for and won the position of principal violist, a position he held until the fall of 1993. Born in Philadelphia, Mr. Fine studied violin for four years with Ivan Galamian at the Curtis Institute of Music before entering the University of Pennsylvania, where he earned a B.A. in chemistry. He also holds a doctoral degree in chemistry, from the Illinois Institute of Technology. Mr. Fine has appeared in solo recital at London's Wigmore Hall, and has appeared frequently as soloist on viola and viola d'amore with the BSO, the Boston Pops, and other musical organizations. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players. Mr. Fine is the solo violist on Seiji Ozawa's BSO recording of Strauss's *Don Quixote* with Yo-Yo Ma and is featured in chamber

music recordings on the CRI, Northeastern, and Gunmar labels. He is a member of the Mélisande Trio, which also includes his wife, harpist Susan Miron, and BSO flutist Fenwick Smith.

Violist **Robert Barnes** was born in Lexington, Kentucky, and grew up in Detroit, Michigan. He began studying violin at five and gained extensive chamber music experience from his earliest years, both with his musician-parents and as a student of Michael Bistritzky. As a young man he attended the summer program at Interlochen and the Congress of Strings in Puerto Rico. In 1961, while a freshman at Wayne State University, he joined the Detroit Symphony as a violinist. In 1966, after performing chamber music as a violist, he decided to take up the viola permanently; he played his last year in the Detroit Symphony as a member of the viola section. A member of the Boston Symphony since 1967, Mr. Barnes has remained active in chamber music in various ensembles, including the Copley String Trio, the Cambridge and Francesco string quartets, and Collage New Music; he has also performed numerous times on WGBH radio. Mr. Barnes has taught extensively throughout his career. Besides maintaining a class of private students, he has coached viola students and chamber groups at Lowell State College, Brown University, Wellesley College, and the Boston University Tanglewood Institute.

After attending Pablo Casals' master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio and studying also with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. Before joining the Boston Symphony in 1971, he was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. Mr. Miller has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston and has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet and appeared as a member of the Fine Arts Quartet. Mr. Miller is founder and music director of the Boston Artists Ensemble, which is now in its eighteenth season. He has taught at the New England Conservatory and the Boston University Tanglewood Institute, and is currently on the faculty of the Boston Conservatory of Music. In June 1990, at the invitation of Mstislav Rostropovich, he appeared as soloist at the American Cello Congress. More recently he was invited to perform music of Bach and Janáček at the 1996 Cello Congress.

**Martha Babcock** is assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra. Ms. Babcock joined the BSO in 1973 and was appointed to her current position in 1982. Born in Freeport, Illinois, she began studying the cello at nine and first appeared as soloist with orchestra at fourteen. A *cum laude* graduate of Radcliffe College, where she was principal cellist of the Harvard-Radcliffe Orchestra, she studied cello with Lowell Creitz and Aldo Parisot. While attending graduate school at Boston University's School for the Arts she studied with George Neikrug. Winner of the Piatigorsky Prize while a Fellow at the Tanglewood Music Center in 1972, she began her professional career as a cellist at age nineteen, as the youngest member of the Montreal Symphony Orchestra. Besides solo appearances with various Boston-area orchestras, Ms. Babcock is a member of the Higginson Trio with her husband, former BSO violinist Harvey Seigel, and pianist Robert Spano. She has performed and recorded with the Boston Symphony Chamber Players and has appeared with Collage New Music.

## SOME THOUGHTS FOR TANGLEWOOD AND BEYOND

However well we may know a great piece of music, the experience of repeated hearings ideally keeps that piece fresh and exciting. The music not only seems to reinvent itself but affects us in different ways, ways that differ even from one listener to another, as we reexperience what is familiar and simultaneously discover things that are new. Indeed, one of the primary criteria for deciding whether a particular piece of music is "great" is how fresh it continues to remain, how it never outstays its welcome, how it withstands repeated hearings before it's "used up," how the possibilities in it for hearing new things or reinterpreting what we already know are never exhausted—whether in a short period of time (e.g., the period of first familiarity) or, better still, through a lifetime of listening. The whole experience of listening to music, and getting to know it, is rather like a cherished romance, except that (and thankfully so) we can safely avail ourselves of endlessly unlimited possibilities and multiplicities without the usual societal strictures. And this doesn't hold only for "classical music." It holds as firmly for music by Duke Ellington, Richard Rodgers, or the film scores of John Williams as it does for music of Beethoven, Bernstein, Mahler, or Tan Dun.

Those who plan musical programs—whether for concerts, radio, or release on disc—know very well that one way to make even experienced listeners hear a familiar piece differently is through thought-provoking juxtaposition with other works, both familiar and unfamiliar. Indeed, this was one of the main points emphasized by Michael Steinberg—the BSO's former program annotator who now writes for the San Francisco Symphony and New York Philharmonic—in his recent keynote address at the annual convention of the American Symphony Orchestra League this past June. In the BSO's opening Tanglewood concert this summer **[July 9]**, listening to Beethoven's *Pastoral* and Seventh symphonies in swift succession, we recognize not only what each is about, and how each connects to our experience of music by other composers, but how they differ while still being Beethoven. Similarly, in the BSO's all-Brahms program **[July 18]**, the *Haydn* Variations, Alto Rhapsody, and First Piano Concerto take on new resonance for reasons relevant to their individual and collective significance in the context of that composer's life and work. How different this is from hearing Beethoven

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juxtaposed with music of the twentieth century (whether Britten's **[August 27]** or Ellen Taaffe Zwilich's **[July 28]**), or Brahms with Dvořák and Schumann (with both of whose lives Brahms was intimately connected), as on this summer's program with the visiting Philadelphia Orchestra under Wolfgang Sawallisch **[August 21]**. Consider, for example, the pairing in a joint concert by the BSO and Lincoln Center Jazz Orchestra of such unlikely bedfellows as Edvard Grieg and Duke Ellington **[July 24]**, or the next day's juxtaposition in one BSO concert of music by Gabrieli, Tan Dun, Mahler, and Tchaikovsky **[July 25]**. The possibilities are intriguingly endless.

Other factors that will affect our experience of a given piece include not only a particular conductor's interpretive stance, but the very sound of the performing ensemble, as one can expect in the case of the aforementioned Philadelphia Orchestra concert. Experiencing Mahler's kaleidoscopic Seventh Symphony with Claudio Abbado and the Gustav Mahler Jugendorchester this summer **[August 7]** will be a very different thing from previous hearings of that work as played by the Boston Symphony under Seiji Ozawa or Bernard Haitink. Similarly, the combined forces of the Tanglewood Music Center Orchestra and the Gustav Mahler Jugendorchester in this summer's Leonard Bernstein Memorial Concert under Seiji Ozawa **[August 1]** will surely make for unique performances of Bartók's *Miraculous Mandarin* and Strauss's *Don Quixote*. As a further example, the visiting Freiburg Baroque Orchestra's all-Mozart program in Ozawa Hall **[August 11]** will be a different kind of experience from the BSO's all-Mozart offering under Hans Graf in the Shed **[August 13]**.

The venue, too, can make a significant difference in our experience of a given piece. How much more evocative Beethoven's *Pastoral* Symphony can feel in an outdoor setting such as Tanglewood than in the confines of even the best indoor auditorium. Similarly, Dvořák's airy instrumentations, so strikingly (if unconsciously) suggestive of his native Bohemia, acquire an added glow when heard in an open-air setting. Still larger works—e.g., such great choral works as Mozart's C minor Mass **[July 16]**, Brahms's *German Requiem* **[July 31]**, or Beethoven's Ninth Symphony **[August 29]**, all being performed at Tanglewood this summer; or, in the purely instrumental realm, the symphonies of Mahler, so full of nature's sounds, and arguably the most dramatically and emotionally wide-ranging in the genre—have that much more space in which to expand and make their points. At the same time, the communal experience of listening can feel so much more universal and significant when we as individuals—even given how necessarily different our own responses must be from our neighbors'—share it with as many as 10,000 other listeners when circumstances, like those at Tanglewood, allow.

One of my most vivid Tanglewood memories is of a 1980 BSO concert under Seiji Ozawa during which rain began to fall midway through the *Pastoral* Symphony. But contrary to the composer's intention, the rain did not subside. Instead, the thunderstorm grew so much in force that the intermission had to be extended by ten extra minutes until the rain, pelting through the Shed in combination with gale-force winds, had stopped. The music that followed the intermission could not have been more appropriate—it was Stravinsky's tumultuous *Rite of Spring*.

This summer, the Tanglewood program book will reflect something of all this. In an effort to keep the concertgoing experience fresh, thought-provoking, stimulating, and memorable, there will be a greater variety of writers and a wider variety of approaches. Rather than always present individual notes on each piece within a program, there will frequently be essays that seek connections or emphasize contrasts within and among the several works on that program. This will hold not only for the concerts of the Boston Symphony Orchestra, but also for Tanglewood's chamber, vocal, and solo instrumental offerings, including the annual Festival of Contemporary Music. As they have always been, the goals are self-evident: to inform, to entertain, and—perhaps above all—to make us want to hear more.

—Marc Mandel

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## ALL-BEETHOVEN PROGRAM

Symphony No. 6 in F, Opus 68, *Pastoral*
- Awakening of happy feelings upon reaching the countryside. Allegro ma non troppo
- Scene at the brook. Andante molto mosso
- Cheerful gathering of the country folk. Allegro—
- Thunderstorm. Allegro—
- Shepherd's song. Happy, grateful feelings after the storm. Allegretto

INTERMISSION

Symphony No. 7 in A, Opus 92
- Poco sostenuto—Vivace
- Allegretto
- Presto
- Allegro con brio

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## NOTES ON THE PROGRAM

### LUDWIG VAN BEETHOVEN

**Symphony No. 6 in F, Opus 68, *Pastoral***

*First performance: December 22, 1808, Vienna, Beethoven cond.*
*First BSO performances: January 1882, Georg Henschel cond.*
*First Tanglewood performance: August 5, 1937, Serge Koussevitzky cond. (the BSO's first Tanglewood concert, an all-Beethoven program also including the "Leonore" Overture No. 3 and the Fifth Symphony)*
*Most recent Tanglewood performance: July 28, 1995, Seiji Ozawa cond.*

**Symphony No. 7 in A, Opus 92**

*First performance: December 8, 1813, Vienna, Beethoven cond.*
*First BSO performances: February 1882, Georg Henschel cond.*
*First Berkshire Festival performance: August 13, 1936, at Holmwood, Serge Koussevitzky cond. (the BSO's first concert in the Berkshires)*
*Most recent Tanglewood performance: July 31, 1998, Robert Spano cond.*

LUDWIG VAN BEETHOVEN (1770-1827) took delight in the world of nature. When in Vienna he never failed to take his daily walk around the ramparts, and during his summers spent outside of town he would be outdoors most of the day. The notion of treating the natural world in music seems to have occurred to him as early as 1803, when he wrote down in one of his sketchbooks a musical fragment in 12/8 time (the same meter used in the *Pastoral* Symphony for the "Scene at the brook") with a note: "Murmur of the brook." Underneath the sketch he added, "The more water, the deeper the tone." Other musical ideas later to end up in the Sixth Symphony appear in Beethoven's sketchbooks sporadically in 1804 and during the winter of 1806-07, when he worked out much of the thematic material for all the movements but the second. But it wasn't until the fall of 1807 and the spring of 1808 that he concentrated seriously on the elaboration of those sketches into a finished work. The piece was apparently finished by the summer of 1808, since he reached an agreement that September 14 with the publisher Breitkopf & Härtel for the sale of this symphony along with four other major works.

One thing that aroused extended discussion of the new symphony—a discussion that lasted for decades—was the fact that Beethoven provided each movement of the work with a program, or literary guide to its meaning. His titles are little more than brief images, just enough to suggest a specific setting:

I. Awakening of happy feelings upon reaching the countryside.
II. Scene at the brook.
III. Cheerful gathering of the country folk.
IV. Thunderstorm.
V. Shepherd's song. Happy, grateful feelings after the storm.

But much more important for an understanding of Beethoven's view is the overall heading that Beethoven had printed in the program for the first performance: "Pastoral Symphony, more an expression of feeling than [it is] a painting." Even given the birdcalls of the second movement, the thunderstorm of the fourth, and the *ranz des vaches* (Swiss herdsman's song) borrowed by Beethoven to introduce the final movement's "hymn of thanksgiving," he never intended that this work be considered an attempt to represent events in the real world, an

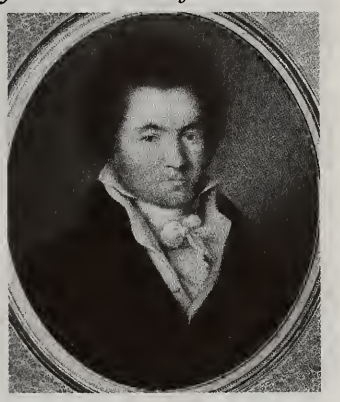
objective narrative in musical guise. Rather, this symphony provided yet again what all of his symphonies had offered: subjective moods and impressions captured in harmony, melody, color, and the structured passage of time. Ultimately, all those elements that might be labeled "programmatic" can be seen to nestle snugly and fittingly into what the eminent critic and annotator Donald Francis Tovey has called "a perfect classical symphony."

Beethoven's sketchbooks also reveal that he was working on his Fifth and Sixth symphonies at the same time. They were finished virtually together, given consecutive opus numbers (67 and 68), and premiered in the same concert (where they were actually reversed in numbering, with the *Pastoral*, given first on the program, identified as the composer's "Symphony No. 5"). Further, only twice in Beethoven's symphonic writing—that is, in these two symphonies—did Beethoven link the movements of a symphony so they would be performed without a break. In the Fifth Symphony, the scherzo is connected to the finale by an extended, harmonically tense passage that demands resolution in the bright C major of the closing movement. Much the same thing happens in the *Pastoral* Symphony, although the level of tension is not nearly so high, and the linking passage has grown to a full movement in and of itself (the thunderstorm), resulting in Beethoven's only five-movement symphony.

Yet no two symphonies are less likely to be confused, even by the most casual listener—the Fifth, with its demonic energy, tense harmonies, and powerful dramatic climaxes on the one hand, and the Sixth, with its smiling and sunny air of relaxation and joy on the other. Nothing shows more clearly the range of Beethoven's work than these two masterpieces, twins in their gestation, but hardly identical. Popular biographies of Beethoven tend to emphasize the heaven-storming, heroic works of the middle period—the *Eroica* and Fifth symphonies, the *Egmont* Overture, the *Emperor* Concerto, the *Razumovsky* string quartets, the *Waldstein* and *Appassionata* sonatas—at the expense of other aspects of his art. On the other hand, some critics of a "neo-classical"orientation claim to find the even-numbered symphonies including the *Pastoral* to be more successful than the overtly dramatic works. Both views are equally one-sided and give a blinkered representation of Beethoven. His art embraces both elements and more, as is clear not only from the intertwining conception and composition of the Fifth and Sixth symphonies, but also from the juxtaposition of the *Pastoral* Symphony in tonight's concert with the Symphony No. 7, which followed some years later. And just as Beethoven uses theme-and-variations structure for the "hymn of thanksgiving" in the *Pastoral*'s final movement, so we hear him use it again, to dramatically different effect, in the so-called "pilgrim's march" of the Seventh Symphony's second movement.

The first performance of the Seventh Symphony, in Vienna on December 8, 1813, at a

charity concert that also included the premiere of *Wellington's Victory in the Battle of Vittoria*, Opus 91, was one of the most splendid successes of Beethoven's life. The concert was repeated four days later, at the same benefit prices, and raised a large sum of money for the aid of Austrian and Bavarian troops wounded at the Battle of Hanau. More important from the musical point of view, it marked the real arrival of popular recognition that Beethoven was the greatest living composer, though, in fact, it was probably the potboiler *Wellington's Victory* that spurred the most enthusiasm. Wellington, after all, was allied with the Austrians in opposing Napoleon, and a degree of patriotic fervor infected the proceedings. Moreover, that piece was simply calculated to appeal to a broad general audience more certainly than the lengthy abstract symphony that had opened the concert. Beethoven, of course, knew that the symphony was the greater piece. He even called it "one of my most excellent works" when writing to Johann Peter Salomon (for whom Haydn had written his London symphonies) asking him to use his good offices with a London publisher to sell a group of his works there.



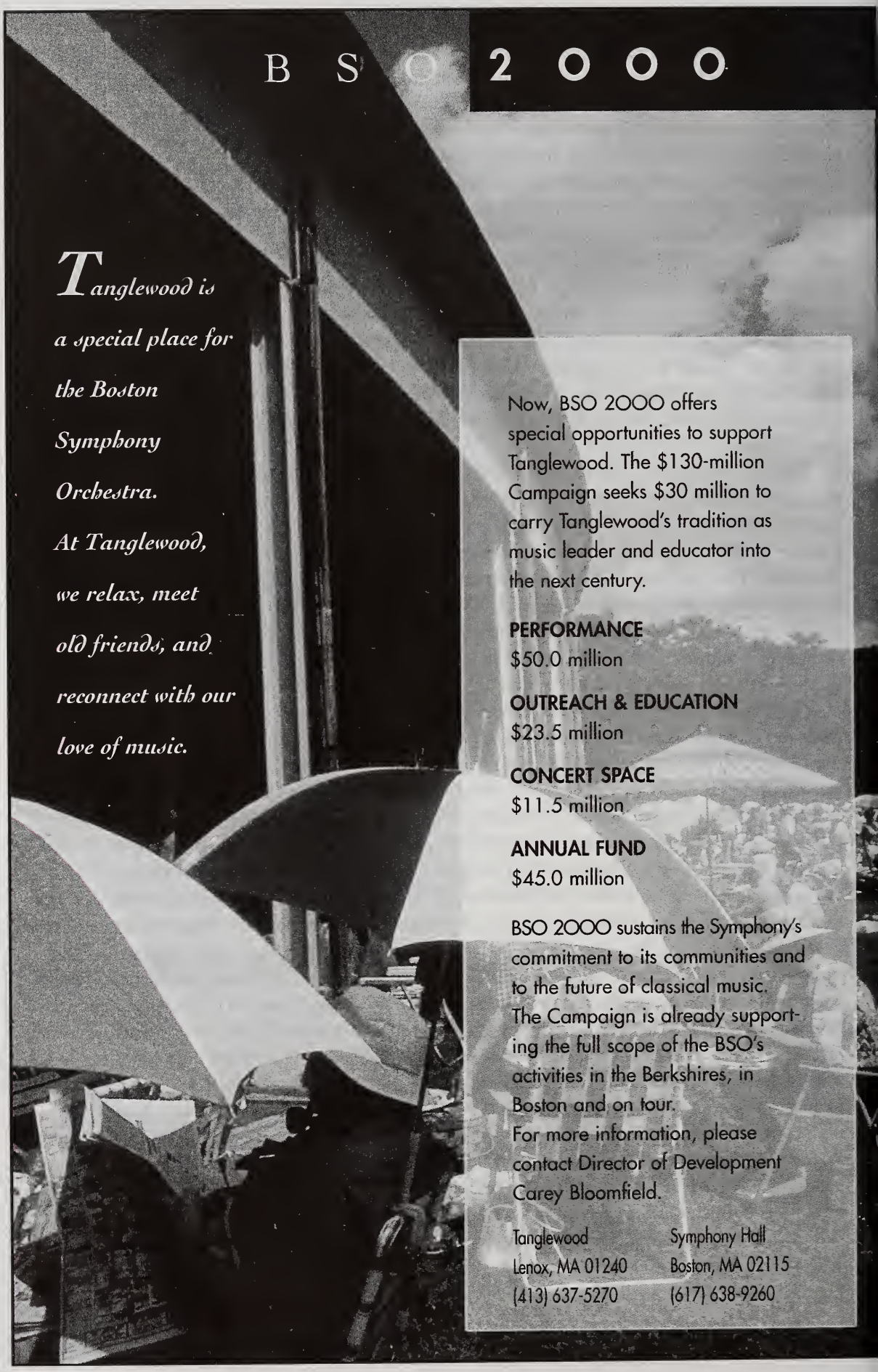
The new symphony contained difficulties that the violin section declared unperformable during rehearsals. Beethoven persuaded the players to take the music home and practice overnight; the next day's rehearsal went excellently. The composer Ludwig Spohr, who was playing in the violin section for that performance, has left in his memoirs a description of Beethoven's conducting during the rehearsal—a remarkable enough feat since Beethoven's hearing was by now seriously impaired. Whenever the music got soft, the composer would crouch lower and lower, gradually straightening up during crescendos. Spohr realized that the composer could no longer hear the quiet passages in his own music. In fact, the premiere of the Seventh was the last time Beethoven appeared in public as a conductor.

The extraordinary energy of the Seventh Symphony has generated many interpretations from the critics, among the most famous of which is Wagner's description, "Apotheosis of the Dance." The air of festive jubilation was certainly linked by the first audiences with the victory over Napoleon, but many later writers have spoken of "a bacchic orgy" or "the upsurge of a particular dionysiac impulse." Even for a composer to whom rhythm is so important a factor in his work, the rhythmic vehemence of this symphony, in all four movements, is striking. At the same time, Beethoven was beginning to exploit far-ranging harmonic schemes as the framework for his musical architecture. Where the *Pastoral* Symphony was elaborated from the simplest and most immediate harmonic relationships, the Seventh draws on more distant keys, borrowed from the scale of the minor mode (i.e., the A minor scale rather than the symphony's home key of A major), even in the first movement's spacious slow introduction.

The slow movement was a sensation from the beginning; it had to be encored at the first two benefit concerts, and during the nineteenth century it was also frequently used, especially in Paris, as a substitute for the slow movement of the Second Symphony. The dark opening, stating the accompaniment to the entire march theme before the melody itself appears; the hypnotic repetition of a quarter-note and two eighths; the alternation between major and minor, between strings and winds; the original fusion of march, rondo, and variation forms—all these contribute to the fascination of this movement. The third-movement Presto is a headlong rush, broken only slightly by the somewhat slower contrasting Trio. Beethoven brings the Trio around twice and hints that it might come for yet a third time (necessitating still one more round of scherzo) before dispelling our qualms with a few sharp closing chords. The closing Allegro con brio brings the symphony to its last and highest pitch of jubilation.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.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Saturday, July 10, at 8:30

ANDRÉ PREVIN conducting

MOZART — Overture to *The Marriage of Figaro*, K.492

MOZART — Violin Concerto No. 3 in G, K.216
Allegro
Adagio
Rondeau: Allegro
ITZHAK PERLMAN

INTERMISSION

PREVIN — Suite from *A Streetcar Named Desire* (world premiere)
SUSANNAH GLANVILLE, soprano
ANTHONY DEAN GRIFFEY, tenor

Text begins on page 25.

The creation of the Suite from the opera *A Streetcar Named Desire* was made possible with the assistance of the Boston Symphony Orchestra. The opera was commissioned by San Francisco Opera.
Music by André Previn. Libretto by Philip Littell. Based on the play by Tennessee Williams.

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Baldwin piano

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## NOTES ON THE PROGRAM

### WOLFGANG AMADÈ MOZART

**Overture to *The Marriage of Figaro*, K.492**

*First performance: May 1, 1786, Vienna*
*First BSO performances: January 1887, Wilhelm Gericke cond.*
*First Tanglewood performance: July 19, 1953, Charles Munch cond.*
*Most recent Tanglewood performance: August 23, 1996, Robert Spano cond.*

**Violin Concerto No. 3 in G, K.216**

*First performance: soon after completion date of September 12, 1775, Salzburg*
*First BSO performances: February 1952, Ernest Ansermet cond., Arthur Grumiaux, violin soloist*
*First Tanglewood performance: August 10, 1973, Colin Davis cond., Joseph Silverstein, violin soloist*
*BSO's most recent Tanglewood performance: July 9, 1994, André Previn cond., Gil Shaham, violin soloist (but more recently performed here July 13, 1997, by the Tanglewood Music Center Orchestra, Robert Spano cond., Isaac Stern, violin soloist)*

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insight into human emotion and human weakness. It is an understanding that allows the composer to create human beings, even of characters that in other hands might only be

cardboard stereotypes, and to reveal their hurts and their humanity even as we laugh at their foibles or sympathize with their sorrows. The first of these three operas daringly drew its libretto from a French comedy banned from Vienna for political reasons. Beaumarchais's *Le Mariage de Figaro*, produced in 1784, depicted a wisecracking servant who managed to foil his master's nefarious designs on the servant's bride-to-be. In outline it was not greatly different from any number of stylish comedies of the day, but Beaumarchais's characters were far more politically outspoken than had earlier been the case, and the implications of the drama discomfitted aristocrats and crowned heads—especially since only the year before, a great colonial empire, England, had lost a war to rebellious colonists on the other side of the ocean, ushering in a generation in which kings sat uneasily on their thrones. Da Ponte took great pains to reassure the governmental censors that his adaptation had removed anything that might be politically untoward.

Mozart took Lorenzo da Ponte's adaptation of Beaumarchais's comedy and converted it into one of the great human stories of the musical theater. The characters live in their music as few characters in any opera. They experience "a crazy day" (to translate the subtitle given both the original play and its operatic version) in which true love triumphs over lechery, but not without ambiguity or ambivalence, and not before we have laughed at delightful scenes of comic invention and sympathized with near-heartbreak. The brilliance and non-stop hustle of the overture—which was written last, just two days before the premiere—sets the emotional tempo for the "crazy day" to follow.

* * * * *

Wolfgang's father Leopold was himself a musician of some note, a violinist and composer whose great contribution was a violin method, *Versuch einer gründlichen Violinschule*, published in the very year of Wolfgang's birth and for a long time the standard work of its type. Needless to say, when Wolfgang's musical talent became apparent, Leopold made sure to teach him his own instrument as well as the piano, and for a time he served as concertmaster in Salzburg. But Wolfgang's devotion to the violin apparently dwindled after he moved permanently to Vienna and left his father's sphere of influence. Certainly in his maturity he preferred the keyboard as the principal vehicle of virtuosity, and it was for the keyboard that he composed his most profound concertos, whether for himself, his students, or other virtuosos. His violin concertos are early works, all but one composed in 1775 (the first seems to have been written a year or two earlier). It is not clear whether he wrote them for himself or for Gaetano Brunetti, an Italian violinist also in the Archbishop's orchestra.

All five of the violin concertos of 1775—when Mozart was only nineteen—date from a period when he was still consolidating his concerto style and before he had developed the range and dramatic power of his mature piano concertos. They still resemble the Baroque concerto, with its *ritornello* for the whole orchestra recurring like the pillars of a bridge to anchor the arching spans of the solo sections. Mozart gradually developed ways of using the Baroque concerto's *tutti*-solo opposition in a unique fusion with the dramatic tonal tensions of sonata form, but the real breakthrough in his new concerto treatment did not come until the composition of the E-flat piano concerto, K.271, in January 1777. Thus all of the five violin concertos precede the "mature" Mozart concerto, which is not at all the same thing as saying that they are "immature" pieces.

Even within the space of the nine months during which they were composed, Mozart's concerto technique underwent substantial development, and the last three of the five concertos have long been a regular part of the repertory. Whatever it was that happened during the

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three months between the composition of the Second and Third violin concertos, it had the effect of greatly deepening Mozart's art, of allowing him to move beyond the pure decoration of the *galant* style to a more sinewy and spacious kind of melody. The Adagio is wonderfully dreamy, with muted upper strings in triplets; pizzicato cello and bass impart some of the same expressive qualities as the slow movement of the much later C major piano concerto, K.467. The Rondeau is a sprightly 3/8 dance in Allegro tempo. The biggest surprise comes with a change of meter (2/2) and the appearance of a totally new idea in G minor, a graceful dance step for the solo violin over pizzicato strings, which in turn runs directly into a livelier tune of folklike character.The wind instruments withdraw from prominence for a time after the beginning of the recapitulation but return in the whimsical coda, leading the concerto to a surprising and witty ending without any of the stringed instruments.

—Steven Ledbetter

* * * * *

**ANDRÉ PREVIN**'s first opera, *A Streetcar Named Desire*, was commissioned by San Francisco Opera and had its premiere there under the composer's direction on September 19, 1998, with, in the principal roles, Renée Fleming as Blanche DuBois (Susannah Glanville sang the role later in the run), Rodney Gilfrey as Stanley Kowalski, Elizabeth Futral as Stella Kowalski (Blanche's sister), and Anthony Dean Griffey as Mitch. By year's end, a "live" recording had appeared on compact disc (this has since won a 1998 Grand Prix du Disque), and the production was telecast in the PBS series "Great Performances." Further productions are already scheduled for San Diego Opera and New Orleans Opera in the spring of 2000; the European premiere is scheduled for the fall of 2001 at the Opéra du Rhin in Strasbourg, France. Previn is currently at work on a second opera, also commissioned by San Francisco Opera, based on a current Italian novel, and with a premiere scheduled for September 2002, though details are yet to be officially announced. Other current projects include an orchestral work, *Diversions*, commissioned by the Mozarteum in Salzburg for the Vienna Philharmonic and to be premiered in an all-Previn festival at Salzburg in January 2000 with the composer conducting (Previn will also conduct that work with the BSO, at Symphony Hall next April); and a Carnegie Hall commission for the Emerson Quartet with soprano Barbara Bonney, to be premiered in 2003.

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and pianist (both classical and jazz), not to mention his formative work in Hollywood, Previn (b.1929) was probably better-equipped than anyone to take up the challenge of composing an opera on one of the greatest and most familiar plays ever written for the stage. In the booklet that accompanies the CDs, Previn observes in an interview with *Boston Globe* critic Richard Dyer that "The Tennessee Williams estate was anxious to preserve as much of the play's language as possible." Thus, in paring the play down to manageable size for musical setting, it became the task of librettist Philip Littell—whose previous credits include the libretto for Conrad Susa's opera *Les Liaisons dangereuses*, also premiered in San Francisco—to cut, condense, reshape, and, in some brief instances, even expand upon Williams's text. Littell achieved this both skillfully and artfully, reducing the multi-textured original in a way that focuses the libretto still more closely on the play's central figure, Blanche DuBois.

In Williams's play, the first people we encounter are Stanley, Mitch, Stella, and Eunice Hubbell (the Kowalskis' neighbor); the playwright's curtain line ("This game is seven-card stud"), likewise omitted from the opera, goes to Stanley's friend Steve Hubbell. It's their world into which the fragile Blanche DuBois arrives, and which provides the context for everything that happens. Left to her usual devices, Blanche might well continue to function in a fantasy-land of her own making; but however much she tries, she especially cannot do this in the presence of her sister Stella's husband, the matter-of-fact, brutishly sexual Stanley Kowalski.

In the opera, Blanche—a stunning *tour de force* for the lead soprano—gets the first line ("They told me to take a streetcar named Desire...") and the last (one of the most famous in all theater: "Whoever you are, I have always depended on the kindness of strangers"). As the opera's main character, she also receives from Previn a thoroughly convincing, traditionally operatic treatment with solo numbers including three arias and several passages of extended accompanied recitative. The arias—all incorporated into the composer's new concert suite—are "Soft people have got to shimmer and glow," from Act II, just before Blanche finds herself faced by the young newspaper collector whom she comes close to seducing; "I want magic!," from Act III, addressed to the angry, drunken Mitch, who is furious with Blanche for what he's learned about her past; and, also from Act III, just before the very end of the opera, the haunting, "I can smell the sea air." By this point, Blanche, having been raped by Stanley, is "already somewhere else" (as the stage direction puts it). In this moving few minutes of music, Previn not only captures but intensifies the emotional content of the text, providing an extraordinary, touchingly quiet moment of music theater just before the doctor arrives to remove Blanche from Stanley's house to an asylum.

The new concert suite also incorporates the beginning and end of the opera (including Blanche's opening and closing lines); the most crucial and dramatic of Blanche's extended recitatives (from Act II, in which Blanche describes to Mitch the circumstances of her disastrous marriage years before, which ended with the suicide of her young, homosexual husband); the orchestral prologues to Acts II and III; the orchestral interlude that depicts Stanley's (off-stage) rape of Blanche following their final controntation in Act III; passages that serve as connective material between and within the various scenes of each act (including the aforementioned "rape interlude"); and a number of character-defining lines for Blanche that in the opera are mostly addressed to her sister Stella.

In addition, when a tenor soloist is available—as is the case in this world premiere performance—the fifty-minute concert suite is also designed to incorporate the powerful scene between Blanche and Mitch that closes Act II. This includes Mitch's arioso "I'm not a boy, she says... You know when it's the right thing," which conveys not only what love means to him, but the importance to him of finding love before the death of his elderly mother; the aforementioned recitative for Blanche about her marriage; and, in the scene's closing moments, the collision of two conflicting psychological worlds, as Blanche and Mitch sing simultaneously from their own perspectives.

Throughout the course of his two-and-three-quarter-hour opera, Previn must not only set the characters' words, but also create a coherent, atmospheric, long-range musical structure to unify the work from first note to last. For the purpose he writes in a musical style that is tonally-based, fully cognizant of the European tradition he has thoroughly absorbed (such predecessors as Britten and Bartók come to mind), accessibly "American" in its gestures, contours, and harmonies, and never anything but Previn's own. Despite the New Orleans setting, the composer has for the most part chosen to avoid the use of jazz and blues throughout his score. Previn's skill in utilizing orchestral colors, creating moods, and setting the text is everywhere apparent, and he's consistently successful at underscoring the anxiety of his high-strung heroine. All of this holds not only for the complete opera, but for the composer's concert suite as well.

At the very opening, Previn introduces a bluesy, languid, brass-dominated "streetcar motif" that will recur throughout the opera at moments of sexual tension and innuendo; it will also be the last thing we hear at the end. Scene-linking orchestral interludes grow naturally from what has preceded and just as naturally prepare the scene to follow. The opera's final pages are effective and haunting. Once she has been escorted from the house by the doctor, and having sung her last line in its entirety, Blanche repeats its opening words ("Whoever you are," previously foreshadowed in a trumpet phrase at the start of the act) several more times against a dully pulsating accompaniment, disappearing finally "into the fog from which she entered at the beginning of the opera." As previously mentioned, the last thing we hear is the "streetcar motif," reduced now to a lingering memory in the strings.

—Marc Mandel

**PREVIN Suite from "A Streetcar Named Desire"**

Music by André Previn. Libretto by Philip Littell.
Based on the play by Tennessee Williams. ©1958 by Tennessee Williams; renewed 1986 The University of the South.
Permission to adapt the play was provided by John L. Eastman, Trustee under the Will of Tennessee Williams.

**from ACT I**

BLANCHE

They told me to take a streetcar named Desire, then transfer to the one called Cemeteries. Then to ride it for six blocks to Elysian Fields.

I look so old. I look so old. Keep hold... Keep hold of yourself, keep hold...

[*To Stella*] Stella! Oh Stella! Stella for star!

Don't look at me! Not in this merciless glare. Now turn that off! Come back here! Oh my baby Stella. Stella for star! I thought you said you were never coming back to this horrible place!

What are you doing in a place like this? Why didn't you tell me that you had to live in these conditions!

Forgive me, baby. Blessed baby, you're all I've got in the world, and you're not glad to see me.

I want to be near you. I can't be alone. I have to be with people, Stella. I can't be alone. I have not been well. Will Stanley like me?

* * *

[*With Mitch present*] Turn on the light now! Look! We've made enchantment!

* * *

***Please turn the page quietly.***

**from ACT II**

BLANCHE

Soft people have got to shimmer and glow... soft colors... The colors of the wings of butterflies and rainbows.

Soft people have got to shimmer and glow... And the light may be softened by the placing of a paper lantern. But soft is not enough. Soft is not enough! Attractive and soft turns the trick. I am fading.

Ah me... Ah me...

[*The doorbell rings. A young newspaper collector is standing in the open doorway.*]

Come in.

So late... So late... So late...

Don't you love these rainy afternoons? The long afternoons of New Orleans. When it rains. When it seems an hour isn't just an hour, when it seems that an hour is a little bit of eternity dropped in your hand. And you don't know what to do with it.

* * *

MITCH

Blanche... How old are you?

BLANCHE

Why do you want to know?

MITCH

I talked to my mother about you, and she said "How old is Blanche?"

I told her how much I liked you.

She won't live too long. She wants to see me settled before...

BLANCHE

You love her very much... I think you have a great capacity for devotion. You'll be lonely when she passes on. I understand what that is.

MITCH

To be lonely?

BLANCHE

I loved someone, too, Mitch. And I lost the person I loved.

MITCH

I'm not a boy, she says. I'm not getting any younger... She says (I know it's true) that her time is running out. She wants to know you, Blanche, she wants to know you.

[*almost more to himself than to Blanche*]

You know when it's the right thing. You just know it! And you do it. That is all there is to love, to true love. But when... But sometimes... When you lose the one you love, your one true love, what do you do? You still believe in love. No matter who you are. No matter what you've been through. You still need to love.

BLANCHE

He was a boy when I was a very young girl. I was sixteen. I discovered love all at once, and too completely. It came as a blinding light. That's how it struck, that's how it struck the world. But, oh, I was unlucky, so unlucky. There was something different about the boy... A nervousness. Although he wasn't the least bit effeminate looking! Still that thing was there. A tenderness. That thing was there. He came to me for help. I didn't know that. I didn't know anything at all. Until we had run away and come back. Then all I knew was that I'd failed. Failed him in some mysterious way. I didn't know anything except... I couldn't help him, and I couldn't help myself... But suddenly coming into a room I thought was empty... A room that wasn't empty... That had two people in it... The boy I had married and an older man, his friend for years... I found out. We all

pretended nothing had been discovered. Drinking and laughing all the way. We all drove out together to the Moon Lake Casino, where we danced. In the middle of the dance, the man, the man that I had married, broke away from me and ran! I heard a shot. I ran! We all ran and gathered round this terrible thing. At the edge of the lake! "Don't come here!" "Don't come close!" "Come back!" "You don't want to see." See what? Then I heard voices say: "It's her husband!" He'd stuck a revolver in his mouth. The back of his head had been blown away. It was because... on the dance floor... I had said... unable to stop myself, I had suddenly said, I know... I saw... You disgust me!

MITCH

Blanche, you need somebody, and I need somebody, too. Could it be you and me?

BLANCHE

And then that one light that had been turned on, the searchlight that had been turned on the world, turned off again. And never for one moment since, and never for one moment since has there been one light, one light stronger than this kitchen candle.

MITCH

Blanche, you need somebody, and I need somebody, too. Could it be you and me? You and me? You and me?

BLANCHE

Never for one moment, never for one moment, has there been one light. One light.

* * *

**from ACT III**

BLANCHE

[*to Mitch*]

Real! Who wants real? I know I don't want it. I want magic! Magic! Yes! That's what I want! That's what I try to give to people. I do misrepresent things. I don't tell the truth. But I tell what ought to be the truth. What it ought to be. Yes, magic. Magic's what I try to give to people. If that's a sin, if that is such a sin, then let me be... damned for it!

[*Mitch moves to the light switch.*]

Don't turn on that light! It'll all look so ugly in that light. Why not see by candlelight... or moonlight or by starlight! They are bright enough to see by. Sometimes too bright.

* * *

BLANCHE

[*already somewhere else*]

I can smell the sea air. Ah, the sea... the blessedest thing that God created in the seven days. The rest of my days I'm going to spend on the sea. And when I die, I'm going to die there, on the sea, that sea! One day out on the ocean I will die. I will die with my hand in the hand of some good-looking nice ship's doctor with a small blonde moustache. And he'll have a silver watch, and he'll look at me, and he'll look at his silver watch, and sadly say: "poor lady." I'll be buried at sea. Dropped overboard, sewn up in a clean white shroud. At the stroke of noon in the blaze of summer into an ocean as blue as my first love's eyes.

* * *

BLANCHE

Whoever you are, I have always depended on the kindness of strangers.
Whoever you are.—Whoever you are.—Whoever you are.
Whoever you are...

## GUEST ARTISTS

### André Previn

One of America's best-known and versatile musicians, André Previn is familiar around the world as a conductor, an award-winning composer of orchestral, chamber, stage, and film scores, a pianist in chamber music and jazz, a prolific recording artist, and as author and television host. In September 1998 Mr. Previn's first opera, *A Streetcar Named Desire*, had its world premiere at the San Francisco Opera with the composer conducting, followed in December by its release on Deutsche Grammophon compact discs and its telecast on PBS's "Great Performances" series. Also in December he was honored with a 1998 Kennedy Center Award for Lifetime Achievement in the Arts and was named "Musician of the Year" by *Musical America*. More recently, Mr. Previn was honored with the Commander's Cross of the Order of Merit of the Federal Republic of Germany. As guest conductor of the world's major orchestras, Mr. Previn appears each year in Europe with the Vienna Philharmonic, London Symphony, and Cologne Radio Symphony and in the United States with the Boston Symphony, the New York Philharmonic, and the Pittsburgh Symphony. He also appears in a series of three televised programs each season with the NHK Symphony in Tokyo. In the past twenty-five years he has held chief artistic posts with the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony (of which he has been conductor laureate since 1993), and Houston Symphony, also touring with them worldwide. This past season, in Vienna, Mr. Previn appeared in recital with Dame Kiri Te Kanawa and the Emerson Quartet, and recorded with the Vienna Philharmonic. Other European engagements included a series of seventieth-birthday concerts with the London Symphony Orchestra, Kiri Te Kanawa, and violinist Anne-Sophie Mutter, and a series of concerts and television productions in Cologne. As a chamber music pianist, Mr. Previn has worked with such colleagues as Emanuel Ax, Yo-Yo Ma, Gil Shaham, the Emerson and Tokyo string quartets, and the Boston Symphony Chamber Players. He has initiated chamber music programs with the players of every orchestra of which he has been music director. He also performs and teaches annually at the Curtis Institute of Music and the Tanglewood Music Center, conducting the student orchestras, working with student conductors and composers, and coaching chamber music. In recent years Mr. Previn has returned to one of his first loves—jazz—performing and recording with jazz bass legend Ray Brown, guitarist Mundell Lowe, and drummer Grady Tate, and touring with the André Previn Jazz Trio. His latest jazz recordings include an all-Gershwin release on Deutsche Grammophon featuring bassist David Finck with Mr. Previn at the piano. As a composer, Mr. Previn's recent pieces include a violin sonata for Young Uck Kim, a piano/woodwind trio commissioned by the St. Luke's Chamber Ensemble, works for soprano and orchestra


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premiered by Barbara Bonney with the Boston Symphony and Sylvia McNair with the New York Philharmonic, and a violin work entitled *Tango, Song, and Dance* for Anne-Sophie Mutter. He is currently working on *Diversions*, an orchestral piece for the Vienna Philharmonic commissioned by the Mozarteum in Salzburg, and a new Carnegie Hall commission for the Emerson String Quartet and Barbara Bonney. Now an exclusive Deutsche Grammophon recording artist, Mr. Previn has made recordings of symphonic music, chamber music, and jazz for all the major labels, including complete cycles of works by Vaughan Williams, Elgar, Rachmaninoff, Shostakovich, and Prokofiev. Recent releases include the horn and oboe concertos of Richard Strauss with the Vienna Philharmonic and the Korngold Symphony with the London Symphony Orchestra. Mr. Previn's memoir for Doubleday, "No Minor Chords–My Early Days in Hollywood," chronicles his years as composer, arranger, and orchestrator at the MGM Studios. In 1996 he was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. He has had a lifelong interest in chamber music and as a teenager began to concentrate his efforts on the symphonic world in conducting and composition. Mr. Previn has appeared regularly with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his Tanglewood debut in 1977. Later this summer he appears with the Tanglewood Music Center Orchestra leading Rachmaninoff's Third Symphony on August 22 and returns to the BSO podium for music of Britten and Beethoven on August 27.

**Itzhak Perlman**

Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv. Having come to New York, he was soon propelled into the international arena with an appearance on the "Ed Sullivan Show" in 1958. Following his studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Previn won the prestigious Leventritt Competition in 1964, which led to a burgeoning international career. Since then he has appeared with every major orchestra, and in recitals and festivals worldwide. History-making appearances with the Israel Philharmonic have included concerts in Warsaw and Budapest in November 1987, representing the first performances by that orchestra and soloist in Eastern bloc countries; the orchestra's first visit to the Soviet Union, in November 1987; and the orchestra's first visits to China and India, in December 1994. In December 1990 he participated in a gala Leningrad performance celebrating the 150th anniversary of Tchaikovsky's birth. In Decem-

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ber 1993 he joined Seiji Ozawa and the Boston Symphony Orchestra for a gala Dvořák concert in Prague, later issued by Sony Classical on compact disc and home video; following the PBS broadcast of that concert, Messrs. Perlman and Ozawa received Emmy awards for "Individual Achievement in Cultural Programming." The violinist has also collaborated with John Williams and the Boston Symphony Orchestra performing the violin solos for Steven Spielberg's Academy Award-winning film, *Schindler's List*. Mr. Perlman's recent activities devoted to klezmer music have included the Emmy Award-winning PBS television special "In the Fiddler's House," which has been released in home video and audio formats. A successful national tour of "In the Fiddler's House" in the summer of 1996 was followed by a second EMI klezmer disc, "Live in the Fiddler's House," as well as tour concerts in Mexico, at the Hollywood Bowl, and at major North American summer festivals. For the past two years, Mr. Perlman has also appeared on the conductor's podium, including appearances as conductor/soloist at the Ravinia and OK Mozart festivals, as well as with the Toronto Symphony, Israel Philharmonic, and English Chamber Orchestra. Upcoming conducting engagements include the Chicago Symphony, Philadelphia Orchestra, the Detroit, Dallas, and Seattle symphonies, and the St. Paul Chamber Orchestra. Mr. Perlman's best-selling recordings —on Angel/EMI, Deutsche Grammophon, London/Decca, CBS Masterworks/Sony Classical, Erato/Elektra International Classics, and RCA/BMG Classics—have won fifteen Grammys. His most recent Grammy was awarded in 1996 for "The American Album" with Seiji Ozawa and the Boston Symphony Orchestra. Other recent releases include "Cinema Serenade," featuring popular hits from the movies with John Williams and the Pittsburgh Symphony; a recording of the Mendelssohn Violin Concerto and Brahms Double Concerto with Yo-Yo Ma, Daniel Barenboim, and the Chicago Symphony; and "*à la carte*," a recording of short violin pieces with orchestra. Throughout 1995 EMI honored Mr. Perlman on the occasion of his fiftieth birthday as "Artist of the Year" with the release of a twenty-one-disc set entitled "The Itzhak Perlman Collection." The release of that set coincided with "The Definitive Perlman Experience" festival in London, in which he performed seven concertos in four concerts at the Royal Festival Hall. Numerous publications and institutions have paid tribute to Itzhak Perlman as artist and humanitarian; he has entertained and enlightened millions with his appearances on television; his devotion to the cause of the handicapped and disabled is an integral part of his life. President Reagan honored him with a "Medal of Liberty" in 1986. Mr. Perlman has performed regularly with the Boston Symphony Orchestra since 1978, including annual appearances at Tanglewood since 1984.

**Susannah Glanville**

Making her Boston Symphony and Tanglewood debuts this evening, British soprano Susannah Glanville comes from Settle, North Yorkshire, and began her full-time opera training at the Birmingham Conservatoire before going on to the Royal College of Music. There she sang Donna Elvira in Mozart's *Don Giovanni* and Lisa in Tchaikovsky's *Queen of Spades*. In 1993 she joined the National Opera Studio sponsored by Opera North, Friends of Covent Garden, the Countess of Munster Trust, and the Wolfson Trust. She currently studies with Margaret Kingsley. Her roles have included Fiordiligi in Mozart's *Così fan tutte* with British Youth Opera, Clonter Opera, and Oratory Opera; the First Lady in Mozart's *The Magic Flute* for the Covent Garden Festival, the Countess in Mozart's *The Marriage of Figaro* with British Youth Opera, Vitellia in Mozart's *La clemenza di Tito* for Glyndebourne Touring Opera, Mimì in Puccini's *La bohème* for English Touring Opera, Musetta in *La bohème* for Glyndebourne Touring Opera, Luisa in Verdi's *Luisa Miller* for Opera North, and Donna Luisa in Gerhard's *La Duenna*, also for Opera North. She has recorded Donna Luisa for Chandos Records. Recent concert performances have included two rare Hindemith operas, *Das Nusch-Nuschi* and *Morder, Hoffnung der Frauen* in the Barbican Hall with Andrew Davis and the BBC Symphony Orchestra, Mendelssohn's *Hymn of Praise* with the Orchestra of St. John's Smith Square, Britten's *War Requiem* with the Bournemouth Symphony Orchestra for the Brighton Festival, the role of Palmyra in Delius's *Koanga* with the Chelsea Opera Group, the Donizetti *Requiem* with the Northern Sinfonia, the Verdi *Requiem* with the English Northern Philharmonia conducted by Paul Daniel, and

Vitellia in *La clemenza di Tito* with the Royal Flanders Philharmonic in Antwerp. She has also sung Verdi's *Requiem* with the Bradford Choral Society and Elgar's *The Kingdom* with the Halifax Choral Society. Ms. Glanville's recitals have included performances in the Covent Garden Festival, the Leeds International Season, and at Compton Verney. Recent engagements have included the Countess in *The Marriage of Figaro* for Opéra de Nice, and Lady Penelope Rich in Britten's *Gloriana* and Fiordiligi in a new production of *Così fan tutte* for Opera North. She made her debut as Pamina in *The Magic Flute* with English National Opera and has since sung the title role in a new production of Verdi's *Giovanna d'Arco* with Opera North. Ms. Glanville made her American debut in 1998 with San Francisco Opera as Blanche DuBois in André Previn's new opera *A Streetcar Named Desire*. Future plans include Micaela in *Carmen*, the title role in Strauss's *Arabella* and Lady Rich in *Gloriana* for Opera North, and Vitellia for Glyndebourne Touring Opera.

**Anthony Dean Griffey**

American tenor Anthony Dean Griffey has been acclaimed for his appearances with leading opera theaters and symphony orchestras. At the San Francisco Opera last fall he created the role of Mitch in the world premiere of André Previn's *A Streetcar Named Desire*, which he also recorded for Deutsche Grammophon. He then traveled to New York for performances of the chamber version of Mahler's *Das Lied von der Erde* with the Chamber Music Society of Lincoln Center and for his New York City Opera debut as Lenny in Carlisle Floyd's *Of Mice and Men*, in which role he has also made his San Diego Opera debut. Also in 1998-99 Mr. Griffey returned to the Metropolitan Opera as Sam Polk in Carlisle Floyd's *Susannah* opposite Renée Fleming and Samuel Ramey. Mr. Griffey sang Britten's *Spring Symphony* under André Previn's direction with the BSO at Symphony Hall this past January and then with the NHK Symphony in Japan; he will return to Tanglewood for a further performance of that piece with Mr. Previn and the BSO next month. Other appearances this past season included Rachmaninoff's *The Bells* with Neemi Järvi and the Detroit Symphony, Handel's *Messiah* with the Philadelphia Orchestra, concert performances in the title role of Deems Taylor's *Peter Ibbetson* with Gerard Schwarz and the Seattle Symphony, and Beethoven's Ninth Symphony with the Baltimore Symphony, as well as recital appearances throughout the United States. In the 1997-98 season he made his major role debut with the Metropolitan Opera in the title role of Britten's *Peter Grimes*, which he had previously sung in the Tanglewood Music Center's 1996 production under Seiji Ozawa commemorating the fiftieth anniversary of the opera's American premiere at Tanglewood. Other recent engagements have included the title role in the Mostly Mozart Festival production of *Idomeneo* led by Gerard Schwarz, his San Francisco Opera debut as "le pecheur" in Rossini's *Guillaume Tell*, appearances in Metropolitan Opera productions of Massenet's *Manon*, Verdi's *Don Carlos*, and Mussorgsky's *Boris Godunov*, the televised performance of Beethoven's "Ode to Joy" led by Seiji Ozawa as part of the opening ceremonies of the 1998 Winter Olympics in Nagano, Japan, Haydn's *Creation* with the Baltimore Symphony led by Sir Neville Marriner, Beethoven's Ninth Symphony with Charles Dutoit and the Philadelphia Orchestra, his debut with the Festival Internationale de Lanaudiere as Obadiah in Medelssohn's *Elijah*, a Ravinia Festival recital with Christoph Eschenbach, and the role of the son in Poulenc's *Les Mamelles de Tirésias* under Seiji Ozawa's direction at the Saito Kinen Festival in Japan. In addition to the Deutsche Grammophon recording of Previn's *A Streetcar Named Desire*, Anthony Dean Griffey can be heard in the Philips recording of *Les Mamelles de Tirésias* conducted by Seiji Ozawa, in Verdi's *I Lombardi* conducted by James Levine on London/Decca, and in Beach's *Cabildo* on the Delos label. A native of High Point, North Carolina, Mr. Griffey holds degrees from Wingate University, the Eastman School of Music, and the Juilliard School. A Tanglewood Music Center Fellow in 1996, he made his Boston Symphony Orchestra debut in Britten's *Spring Symphony* under André Previn's direction in January 1999. Tonight's concert is his first at Tanglewood with the BSO.

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Andante
Allegretto non troppo—Allegro molto vivace
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Mr. SHAHAM

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## NOTES ON THE PROGRAM

### JOHN WILLIAMS
***for Seiji!***

*First performances: April 22, 23, 24, 27, 1999, Symphony Hall, Boston, Boston Symphony Orchestra, Seiji Ozawa, cond.*

*This is the first Tanglewood performance.*

### FELIX MENDELSSOHN
**Violin Concerto in E minor, Opus 64**

*First performance: March 13, 1845, Leipzig, Niels Gade cond., Ferdinand David, violin soloist*

*First BSO performance: February 1882, Georg Henschel cond., Alfred de Sève, violin soloist*

*First Tanglewood performance: August 15, 1941, Serge Koussevitzky cond., Albert Spalding, violin soloist*

*Most recent Tanglewood performance: August 26, 1995, Pinchas Zukerman cond., Joshua Bell, violin soloist*

### PABLO DE SARASATE
***Carmen Fantasy*, Opus 25, after Bizet's opera**

*First performance: Paris, 1883?*

*Only previous Boston Symphony performance: August 25, 1988, Seiji Ozawa cond., Midori, violin soloist, as part of "Bernstein at 70!" birthday gala*

### LEONARD BERNSTEIN
**Symphonic Dances from *West Side Story***

*First performance: February 13, 1961, New York Philharmonic, Lukas Foss cond.*

*First BSO performance: July 4, 1976, Tanglewood, Seiji Ozawa cond.*

*BSO's most recent Tanglewood performance: August 28, 1993, John Williams cond. (but more recently performed here July 15, 1995, by the Tanglewood Music Center Orchestra, Seiji Ozawa cond.)*

Born in New York and now living in Los Angeles, **JOHN WILLIAMS** (b.1932) began composing *for Seiji!* this past March and completed it—immediately after recording his score for the new *Star Wars* "prequel," *The Phantom Menace*—in April, some weeks before Seiji Ozawa led the Boston Symphony in the work's world premiere at Symphony Hall this past spring. As a longtime member of the BSO family—Conductor of the Boston Pops Orchestra from 1980 to 1993, Mr. Williams is now Boston Pops Conductor Laureate and Artist-in-Residence at Tanglewood—and also as a longtime friend of Seiji Ozawa, it is particularly appropriate that he has composed this celebratory musical gift to help celebrate Mr. Ozawa's twenty-fifth anniversary as the BSO's music director. Mr. Williams provided the following comments on his new work at the time of the premiere:

> *for Seiji!* is a collection of musical thoughts and jottings that form a kind of *Festschrift** for orchestra, which has been written for Seiji Ozawa and the Boston Symphony Orchestra as they celebrate twenty-five years of artistic collaboration.
>
> These jottings also form little portraits of just a few of the great soloists in the orchestra's ranks, and, at other moments, sketches of entire sectional groups. I've

*A *Festschrift* (German for "festival-writing") is, in its literal sense, a collection of writings published in tribute to its honoree.

attempted to "freeze-frame" some of the wonderful sonorities the orchestra produces that are among my personal favorites.

The piece is based on the interval of the major second, which, like its sister interval, the seventh, has to be constantly tuned and retuned in performance, according to its modal and harmonic context. Musicians make these adjustments intuitively, and the tuning of this small interval is one of the great secrets of good orchestral intonation, which is, in turn, a major prerequisite to making a beautiful sound.

The piece opens with sonorous brass intoning a low "D," which in my mind is a kind of signature pitch level of the Boston Symphony as its sound resonates with the empathetic and all-knowing walls of Symphony Hall. The strings then sound the secundal "E" and we proceed from there, as a five-note melodic *idée fixe* carries us along.

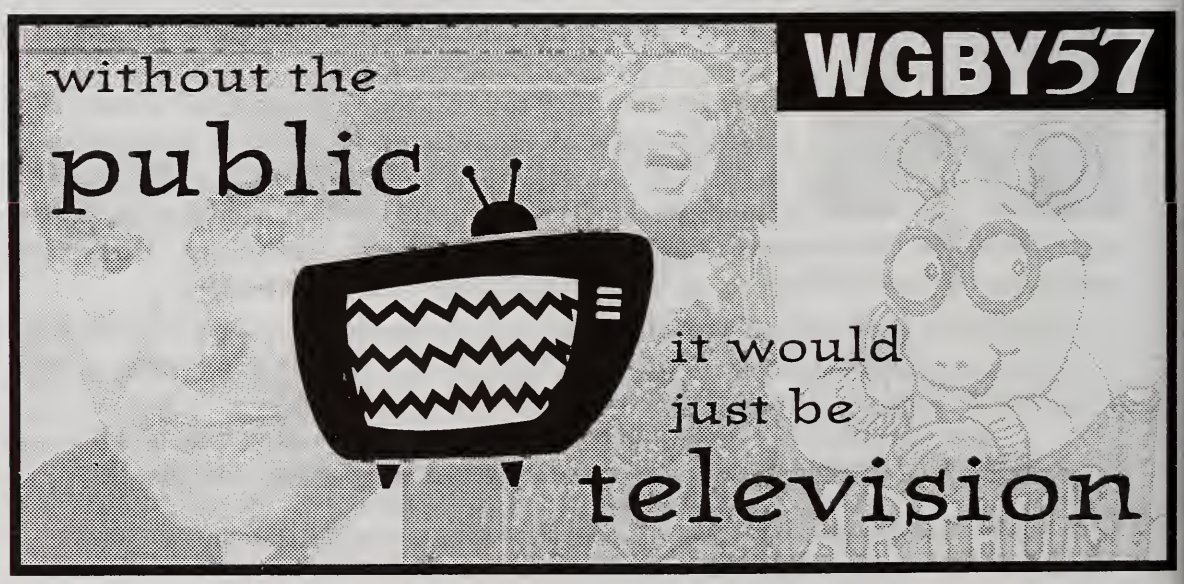
I've dedicated all of this to Seiji, who has not only led the orchestra but has tended and nourished it through these many years, thus preserving and invigorating a great tradition. These few notes are but a small tribute to Seiji and the great Boston heritage we all so rightly treasure.

—John Williams

* * * * *

When the twenty-seven-year-old **FELIX MENDELSSOHN** (1809-1847) became director of the Gewandhaus concerts in Leipzig, he had the distinguished German violinist-teacher Ferdinand David, just a year his junior, appointed as concertmaster. Their warm relationship was reflected in a letter Mendelssohn wrote David on July 30, 1838, in which he commented, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace." But having said as much, he was not in a hurry to complete the work. He sketched and drafted portions of it in at least two distinct stages over a period of years, and his correspondence with David is sometimes filled with discussions of specific detailed points of technique, and sometimes with the violinist's urgent plea that he finish it at last. But it was only several years later, after he decided to shake off his wearying appointment at the court of Frederick William IV in Berlin, that he was able to work seriously on the concerto. On September 2, 1844, he reported to David that he would bring him some new things. Two weeks later the concerto was finished.

As Mendelssohn's adviser on matters of technical detail in the solo part, David must have



motivated the composer's decision to avoid sheer virtuoso difficulty for its own sake. In fact, David claimed that it was these suggestions of his, which made the concerto so playable, that led to the work's subsequent popularity. At the same time, it is, quite simply, one of the most original and attractive concertos ever written. Mendelssohn's originality is evident from the very start, where he takes the radical step of dispensing with the typical orchestral exposition that composers had earlier employed introduce the soloist. Mendelssohn fuses the opening statement of the orchestra and soloist into a single exposition. Another problem of concerto form he attacked in a new way was that of the improvised cadenza in which the soloist, late in the first movement, takes off on his own, and which could often interrupt the flow of a composer's work when an unbridled display of solo virtuosity went on too long. Mendelssohn's solution is simple, logical, and utterly unique: he writes his own cadenza for the first movement, but instead of making it an afterthought, (i.e., at the typical place near the movement's end), he places it in the heart of the movement, allowing the soloist to complete the development and inaugurate the recapitulation. Finally, Mendelssohn was an innovator with his concertos by choosing to link all the movements into one another without a break, a pattern that had been found earlier in some atypical works like Weber's *Konzertstück* for piano and orchestra, but never in a work that actually called itself a "concerto."

The smooth discourse of the first movement, the way Mendelssohn picks up short motives from the principal theme to punctuate extensions, requires no highlighting. When that movement comes to its vigorous close, the first bassoon fails to cut off with the rest of the orchestra, but holds his note into what would normally be silence (though this does not always prevent overeager audiences from breaking into applause). A few measures of modulation lead to the lyrical second movement, the character of which darkens only with the appearance of trumpets and timpani, seconded by string tremolos, in the middle section. Once again at the end of this section there is the briefest possible break; then the soloist and orchestral strings play a brief transition that allows a return to the key of E (this time in the major mode) for the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lively finale, one of those brilliantly light, fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

* * * * *

**GEORGES BIZET**'s *Carmen*, justifiably one of the most popular operas ever composed, aroused shivers of concern from the director of the Opéra-Comique, where it was first produced on March 3, 1875. The Opéra-Comique was, after all, a family theater, a place of long and unchanging traditions. The works presented there—lighter operas that were largely sung, but contained spoken dialogue—had certain conventions that the audience expected: a heroine of spotless purity who might suffer at the hands of Fate (and of Man) but eventually win out; a hero of bold courage and unchanging rectitude who naturally wins the girl in the end; a villain, usually a baritone or bass, of unadulterated evil intentions; and a happy ending. But Bizet (1838-1875) tossed these conventions out the window when he chose Prosper Mérimée's novel *Carmen* as the basis for an opera and then browbeat his librettists to give him the realistic situations he wanted. The gypsy girl was the opposite of everything the Opéra-Comique stood for; Bizet actually showed her seducing José on stage during the first act. Carmen's love is capricious and intense, leading men to vie for her favors, and leading in the end to her own murder by José. By the time the first run had ended, Bizet himself was dead, an apparent failure. But soon thereafter, in October that same year, a production in Vienna began the opera's worldwide march to success (though in a through-sung version with recitative replacing the spoken dialogue).

Born six years after Bizet, **PABLO DE SARASATE** (1844-1908) was one of the greatest violinists of the nineteenth century, a musician who received the dedications of an aston-


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ishing number of virtuoso showpieces, many of them still in the repertory—among them

Bruch's Second Concerto and *Scottish Fantasy*, Saint-Saëns's First and Third concertos, the same composer's Introduction and Rondo capriccioso, Lalo's *Symphonie espagnole*, the great Hungarian violinist Joseph Joachim's Variations for violin and orchestra, and Wieniawski's Second Concerto. Sarasate was not himself a great composer, but his virtuoso reworkings of music by others display an extraordinary technique, even if much of the credit for such works as his Fantasy on Bizet's *Carmen*—composed, like most of his works, originally for violin and piano, and then orchestrated later—must go to those composers whose music he adapted. Weber's *Der Freischütz*, Mozart's *Don Giovanni*, Gounod's *Faust*, and Verdi's *La forza del destino* are among the other operas and operettas whose music inspired him to produce such works. Sarasate's ability to show off the soloist in various guises through numerous changes of mood and tempo led him to produce, in his *Carmen Fantasy*, a virtuoso showpiece that remains indispensable to the violin virtuosos of today.

* * * * *

At its appearance in 1958, the musical *West Side Story* was immediately recognized as a new high-water mark for the American musical theater, an extraordinarily powerful amalgam of **LEONARD BERNSTEIN**'s brilliantly unified, nervously jazzy score, Arthur Laurents's book, lyrics by Stephen Sondheim (his first Broadway credit), and Jerome Robbins's electrifying dances. Though Bernstein (1939-1990) had written hit shows before—*On the Town* in 1944 and *Wonderful Town* in 1953—this was his first show to produce songs that immediately became standards, and the dance music was sophisticated enough to find its way directly into the concert hall. This was in itself a remarkable feature. Ballet music from operas or excerpts from the scores of classical ballets have often become concert material. At that time, the dance music of Broadway shows was almost never written by the composer who set the show's lyrics, since most composers for the musical theater were song writers who, whatever their gifts, did not have the training to conceive and score an elaborate dance number. So they turned the ballet music over to assistants, and these were often little more than medleys of the songs in the show.

But Bernstein was not only a fully trained composer who could conceive music on a scale larger than the thirty-two bars of the average popular song. In fact, he had already written two formal ballets as well as remarkable dance music for *On the Town* and *Wonderful Town*. Thus it was no surprise that he would craft remarkable dances for *West Side Story*. The show opened in New York on September 26, 1958. What was perhaps a surprise at the premiere (though now we simply accept the fact with gratitude) is that his symphonic treatment of some of the show's songs—especially "Maria," which forms the emotional high point of the scene at the gym when Tony and Maria meet—passes far beyond the level of simple orchestral arrangement to become part of the dramatic unfolding of the tragic tale, the means through which the two rival gangs show off their style and challenge one another with aggressive vigor until the fateful meeting of Tony and Maria sparks a doom-laden love.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

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**John Williams**

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since the orchestra's founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and is currently also Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-seven Academy Award nominations, most recently for *Saving Private Ryan*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. His most recent film score is for George Lucas's *Star Wars Episode 1: The Phantom Menace*. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. He has also composed the NBC News theme "The Mission"; the "Liberty Fanfare," written for the rededication of the Statue of Liberty; and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth-anniversary as music director of the Boston Symphony Orchestra. Many of Mr. Williams's film scores have been released as recordings; the soundtrack


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album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall, where he led subscription concerts for the first time in March 1997, and at Tanglewood, where he has led annual concerts with the BSO since 1995. In addition, Mr. Williams has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.

**Gil Shaham**

Since his 1981 debut with the Jerusalem Symphony conducted by the late Alexander Schneider, violinist Gil Shaham has been acclaimed consistently for his performances with the major international orchestras. It was with the London Symphony in 1989 under Michael Tilson Thomas's direction that he made two dramatic appearances substituting on a day's notice for an ailing Itzhak Perlman. Recitals and other orchestral engagements have taken him to music capitals worldwide; summer festival appearances have included the Hollywood Bowl, Tanglewood, Ravinia, Aspen, Schleswig-Holstein, and Mostly Mozart. Mr. Shaham's 1998-99 season was highlighted by two weeks of concerts devoted to music of Bartók with Pierre Boulez and the Chicago Symphony, and his first tour of China, where he appeared with the orchestras of Beijing and Shanghai. Recent engagements abroad also included a European tour with the Minnesota Orchestra, several weeks of European recitals, and appearances in Japan and Korea. An exclusive Deutsche Grammophon recording artist, Mr. Shaham has recorded concertos by Mendelssohn, Bruch, Paganini, Saint-Saëns, Tchaikovsky, and Sibelius with Giuseppe Sinopoli leading the Philharmonia Orchestra and the New York Philharmonic; and solo discs devoted to music by Schumann, Richard Strauss, Elgar, Ravel, Franck, Kreisler, Paganini, Saint-Saëns, and Sarasate. Other recordings include the violin concertos of Barber, Korngold, and Prokofiev with André Previn and the London Symphony Orchestra; Vivaldi's *The Four Seasons* with the Orpheus Chamber Orchestra; "Dvořák for Two" with his sister, pianist Orli Shaham; and "The Fiddler of the Opera," a disc of opera aria transcriptions for violin and piano. His latest releases include Bartók's Violin Concerto No. 2 and two Rhapsodies for Violin and Orchestra with Pierre Boulez and the Chicago Symphony Orchestra, the Glazunov and Kabalevsky violin concertos with the Russian National Orchestra led by Mikhail Pletnev, and "American Scenes," a recital album with André Previn at the piano featuring a new sonata by Mr. Previn among other American works. Gil Shaham was born in Champaign-Urbana, Illinois, in 1971. In 1973 he moved with his parents to Israel, where at age seven he began violin studies with Samuel Bernstein of the Rubin Academy of Music. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. That same year he began his studies with Dorothy DeLay and Jens Ellerman at Aspen. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he has worked with Ms. DeLay and Hyo Kang. Mr. Shaham was awarded the Avery Fisher Career Grant in 1990. He is a graduate of the Horace Mann School in New York City and has also attended Columbia University. He plays the 1699 "Countess Polignac" Stradivarius. Mr. Shaham made his Boston Symphony debut at Tanglewood in August 1993 and has appeared here annually with the orchestra since then. This summer's concert is his fourth consecutive Tanglewood appearance under the direction of John Williams.

Tanglewood 1999

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SCHUMANN — *Frauenliebe und -leben*, Opus 42, on poems of Adalbert von Chamisso

- Seit ich ihn gesehen
- Er, der Herrlichste von allen
- Ich kann's nicht fassen, nicht glauben
- Du Ring, an meinem Finger
- Helft mir, ihr Schwestern
- Süßer Freund
- An meinem Herzen, an meiner Brust
- Nun hast du mir den ersten Schmerz getan

BRAHMS

- Wir wandelten, Opus 96, No. 2 (poem by Daumer)
- Ständchen, Opus 106, No. 1 (Kugler)
- Von ewiger Liebe, Opus 43, No. 1 (Wenzig)

INTERMISSION

GRIEG — Six Songs, Opus 48

- Gruß (Geibel)
- Dereinst, Gedanke mein (Geibel)
- Lauf der Welt (Uhland)
- Die verschwiegene Nachtigall (Vogelweide)
- Zur Rosenzeit (Goethe)
- Ein Traum (Bodenstedt)

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WOLF *Mignon Lieder*, from Goethe's *Wilhelm Meister*

Heiß' mich nicht reden
Nur wer die Sehnsucht kennt
So laßt mich scheinen
Kennst du das Land

Warren Jones plays the Steinway piano.

## Notes

**Please note that texts and translations are being distributed separately.**

European thought and culture underwent crucial changes during the years that separated the 1840 *Frauenliebe und -leben* of **Robert Schumann** (1810-1856) from the *Mignon Lieder* (1888) of **Hugo Wolf** (1860-1903). Schumann's cycle, with its still-naive Romanticism and unqualified raptures, reflected a Biedermeier society that placed the highest priority on securing or simulating comfort and confidence. Wolf, by contrast, echoed the self-destructive Romantic pathology of Wagner's *Tristan und Isolde*, speaking to the malaise of a sophisticated generation already ripe for the mysteries of the subconscious. If *Frauenliebe* suggests the atmosphere of some Victorian pastor's marriage manual for ladies, Wolf's *Mignon Lieder* could easily fit into Freud and Breuer's *Studies in Hysteria*.

In this journey from Biedermeier self-protectiveness to Freudian involution, the songs of **Johannes Brahms** (1833-1897) and **Edvard Grieg** (1843-1907) represent an intermediate stage (although chronologically the last four numbers of Grieg's Opus 48 postdate Wolf's Mignon songs by several months). Neither Brahms nor Grieg absorbed *Tristan* into his own art; and for both, rapture *à la* Schumann still furnished a convincing resolution to emotional tensions, serving as a reward for—rather than a cause of—pain.

The continuing Freudian and post-Freudian revolution has been particularly hard on *Frauenliebe*. Today **SCHUMANN**'s picture of "Woman's Love and Life" demands a certain indulgence from feminists and the politically correct. We are even shocked that great twentieth-century Lieder singers such as Lotte Lehmann and Elisabeth Schumann (no relation) could have praised it as a revelation of core feminine truths. Yet there is no doubt that the composer created the cycle with deepest respect and sincerity, or that his love and good will sound in its every note. Based on poems by Adalbert von Chamisso, *Frauenliebe* appeared in July 1840, midway through the fabled "year of song" that saw Schumann pour out a torrent of 138 Lieder. His long-desired marriage to his beloved Clara was already scheduled for August, and Schumann unquestionably intended to identify with his bride-to-be. The cycle's abject "feminine" infatuation seems, in fact, identical to the "masculine" devotion that Schumann's concurrent letters repeatedly professed.

Replete with the composer's most inspired intimate lyricism, the eight songs perfectly suit female voices, presenting a satisfying whole in which we do not miss Schumann's "virile" athletic manner. The cycle's musical psychology, moreover, is often astute. No. 1, "Seit ich ihn gesehen" ("Since I've seen him"), perfectly captures a mood of worshipful shyness, and in "Er, der Herrlichste von allen" ("He, the most wonderful of all") we share the enchantment wrought by preening in courtship. A hint of self-satisfaction in "Du Ring an meinem Finger" ("You

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ring on my finger") is not out of place, nor are the fluster and the serene march of the bridal scene. Most daring of all (though this is easy to miss) is the post-coital bliss of "Süßer Freund" ("Sweet friend"). Finally, Schumann and Chamisso understand the anger and blame we irrationally feel when a loved one dies. Unlike the poet, however, Schumann allows his woman to work through her grief: with the return of the cycle's opening music, she recaptures her enraptured contentment with the man she has loved.

**JOHANNES BRAHMS**'s penchant for deep sonorities and complex, finely wrought textures brings a depth of expression to his songs that is difficult to define, for the seemingly incompatible qualities of Olympian impersonality and intense private communion both irradiate the music. While Schumann's ancestry is clear in the glowing contemplation of "Wir wandelten" ("We wandered"; c.1885), the piano part's glorious melodic interplay between tenor and soprano register is a wholly Brahmsian metaphor for gentle interaction between lovers. Brahmsian, too, is the avuncular narrator of the charming "Ständchen" ("Serenade"; c.1886), who begins as an observer and becomes more and more a participant after an instrument-plucking figuration appears. "Botschaft" ("Message"; 1868) suavely alternates between the mischievous *staccato* play of shifting zephyrs and a sensuous *legato* contemplation of love that waxes exultant at the close.

**EDVARD GRIEG**'s Opus 48—one of his few song collections based on German texts—begins with two Lieder composed in 1884; the rest were added five years later. The Norwegian composer betrays no hint of any "foreign accent" in his music for these *echt Deutsch* poems by Heine, Uhland, Goethe, *et al.*; indeed these six songs occupy a niche of honor in the post-Schumann German Lied tradition. Considerable contrast marks the group, with untroubled vignettes leavened by the dark moods of "Dereinst, Gedanke mein" ("One day, my thought") and "Zur Rosenzeit" ("The time of roses"). In "Dereinst, Gedanke mein" (a poem later set by Wolf), the chromatic pain achieves a Wolf-like intensity, as does the epiphanic gleam of major

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*Faith Ford*

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mode toward the end of each verse (although Wolf would have repeated less of the first stanza's music in the second). A Grieg completely at peace finds varied music for his sensations: the song-fragment that bubbles through his mind in "Gruß" ("Greeting"), the folk-like chuckles of "Lauf der Welt" ("The way of the world"), and the bewitched breaths of unexpected harmonic fragrances in "Der verschwiegene Nachtigall" ("The secretive nightingale"), where the piano's skirling nightingale-call later takes on a new character as human song. The surging eros of "Ein Traum" ("A dream") ultimately leaves Romanticism triumphant.

Among all Lieder composers, **HUGO WOLF** stands out for his scrupulous literary treatment of hallowed verse masterpieces. Generally concentrating on one poet at a time, Wolf composed fifty-one songs to lyrics by Goethe in a single creative burst between October 27, 1888, and February 12, 1889. Wishing to make this collection fully representative of Germany's greatest poet, Wolf included the four famous songs of Mignon, the doomed waif-prophetess from Goethe's novel *Wilhelm Meister's Apprenticeship*—even though such composers as Beethoven, Schubert, Schumann, Liszt, and Tchaikovsky had already set the same verses. Wolf believed, however, that these great predecessors had often overemphasized Mignon's virginal simplicity, undercutting the complexity of her character. In his own versions, penned between December 17 and December 22, he sought to explore the fevered pathology that consumes Mignon from within. This is particularly evident in "Nur wer die Sehnsucht kennt" ("Only one who knows longing"), which chillingly evokes the vertigo of an anxiety attack. "So laßt mich scheinen" ("So let me seem") exquisitely limns the frail pathos of a child sullied by abuse. "Kennst du das Land" ("Do you know the place"), by contrast, is a high-water mark in opulent post-Wagnerian imagination, abounding in rich-landscape chromaticism, thrilling menaces, and ecstatic desperation: here, rapture is perpetually poised over the abyss.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is also a prominent New York-based lecturer and concert annotator whose articles have appeared in *Opera News*, *Stagebill*, *Performing Arts*, and other publications.


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## GUEST ARTISTS

### Barbara Bonney

Soprano Barbara Bonney is acclaimed as a recital and concert artist, and as a prime exponent of the Mozart and Strauss roles she has made her own in the world's leading opera houses. Her repertoire ranges from Baroque to twentieth-century music, and her thoughtful approach to programming is particularly evident in the Lieder recitals that serve as the cornerstone of her career. Ms. Bonney has come to prefer the medium of the Lieder recital above all others in that its intimacy and immediacy afford her the greatest opportunity to communicate with an audience and to engage the audience more fully in the musical experience. As part of her dedication to the song literature and the art of the recital, she frequently gives master classes for young singers at major festivals and in music capitals worldwide. The breadth of Ms. Bonney's artistic interests is reflected in the more than fifty recordings she has made for such major labels as London/Decca, Deutsche Grammophon, Teldec, Angel/EMI, and Philips. Her discography includes sacred music and choral works from Bach to Fauré; complete opera recordings ranging from Mozart to Lehár's *The Merry Widow*; and Lieder by Mozart, Mendelssohn, Schubert, Schumann, Strauss, and Wolf. Recent recordings from London/Decca include American songs with André Previn at the piano, featuring Mr. Previn's *Vocalise* and *Sallie Chisum Remembers Billy the Kid* (the latter written for Ms. Bonney) along with songs by Copland, Barber, and Argento; Lieder by Robert and Clara Schumann, including *Frauenliebe und -leben*, with pianist Vladimir Ashkenazy; and a disc of Strauss Lieder, including the Four Last Songs, with pianist Malcolm Martineau. Other recent recordings include Poulenc's *Les Mamelles de Tirésias* under Seiji Ozawa's direction, on Philips; Robert Schumann's oratorio *Das Paradies und die Peri* under John Eliot Gardiner, on Deutsche Grammophon Archiv; and a disc of Mozart opera arias and duets with artists including bass-baritone Bryn Terfel, due from London in November. Ms. Bonney appears regularly at the Metropolitan Opera, the Vienna Staatsoper, London's Royal Opera at Covent Garden, the Paris Opera, Munich, and Hamburg. In 1998-99 she returned to the Met as Susanna in a new production of *The Marriage of Figaro*. Deeply committed to the oratorio repertoire since her early experiences as a choral singer, Ms. Bonney also performs frequently as soloist with the world's leading orchestras and conductors. Recent appearances have included Haydn's *The Seasons* with Franz Welser-Möst and the Cleveland Orchestra, and Mozart's C minor Mass with Esa-Pekka Salonen and the Los Angeles Philharmonic both in Los Angeles and at Lincoln Center in New York. Abroad during the 1998-99 season, Ms. Bonney sang music of Haydn in four Japanese cities with Seiji Ozawa and the Saito Kinen Festival Orchestra, followed by a recital and master class in Seoul, Korea. She returned to the Vienna Staatsoper to sing Hanna in Lehár's *The Merry Widow* under John Eliot Gardiner. Engagements with orchestras included songs by Grieg, Sibelius, and other Scandinavian composers with Vladimir Ashkenazy and the Deutsches Symphonie Orchester Berlin, and Rameau's *Les Boréades* with Sir Simon Rattle and the Orchestra of the Age of Enlightenment at the Salzburg Easter Festival. In addition to performances in Berlin and London with frequent recital partner Vladimir Ashkenazy, she also gave recitals in Amsterdam, Antwerp, Brussels, Graz, Lisbon, Montreux, Paris, Stockholm, and Vienna. Barbara Bonney began studying piano at five and cello three years later. She participated in musical ensembles in high school and spent two years at the University of New Hampshire before enrolling in the University of Salzburg to further her German studies. While there, she was accepted into the vocal program at the renowned Mozarteum and subsequently secured a repertory position with the Darmstadt City Opera, where she appeared in forty roles during the next four years. A series of important operatic debuts followed—with Carlos Kleiber at the Munich Festival, with Sir Georg Solti at Covent Garden, with Wolfgang Sawallisch at La Scala, and, in 1987, with James Levine at the Metropolitan Opera. Ms. Bonney's web site at www.podium.uk.com/bonney features biographical and recording information as well as details of her current and forthcoming activity.

**Warren Jones**

Warren Jones performs frequently with many of today's best-known artists, including Marilyn Horne, Denyce Graves, Carol Vaness, Barbara Bonney, Ruth Ann Swenson, Dame Kiri Te Kanawa, Samuel Ramey, Håkan Hagegård, Olaf Baer, Bo Skovhus, and James Morris. In the past he has also partnered Kathleen Battle, Judith Blegen, Tatiana Troyanos, and Martti Talvela. Mr. Jones has been featured in an interview with Eugenia Zukerman on "CBS Sunday Morning"exploring his work as both performer and teacher; he has also appeared on television across the United States with Luciano Pavarotti. He has been a frequent guest artist at Carnegie Hall, in Lincoln Center's "Great Performers" series, and at the Tanglewood, Ravinia, and Caramoor festivals. International recital appearances have brought him to the Salzburg Festival, Milan's Teatro alla Scala, Florence's Maggio Musicale, Venice's Teatro Fenice, Paris's Théâtre des Champs-Elysées and Opéra Bastille, London's Wigmore Hall and Queen Elizabeth Hall, the Konzerthaus in Vienna, Tokyo's Suntory Hall, Hong Kong's Cultural Centre, and theaters throughout Scandinavia and Korea. He has been invited three times to the White House by American presidents to perform at concerts honoring the presidents of Russia, Italy, and Canada, and he has twice appeared at the U.S. Supreme Court as a specially invited performer for the justices and their guests. He was featured in the United Nations memorial concert and tribute to Audrey Hepburn, an event telecast worldwide following Ms. Hepburn's death. Mr. Jones can be heard on three recent compact discs: on BMG/RCA Red Seal, with Håkan Hagegård in songs of Brahms, Sibelius, and Stenhammar, a recording nominated for a Grammy Award in 1999; on Samsung Classics, with Korean soprano Youngok Shin in "A Dream," her first recital disc with piano; and, for NPR Classics, "Angels Watching Over Me," a recital of spirituals with Denyce Graves. Other recordings include "I Carry Your Heart" with Ruth Ann Swenson; "Every Time We Way Goodbye" with Samuel Ramey; Fauré songs with Barbara Bonney and Håkan Hagegård; "Strange Hurt," a collaboration with soprano Harolyn Blackwell on contemporary American music of Ricky Ian Gordon; "Divas in Song," a live recording of Marilyn Horne's sixtieth-birthday concert from Carnegie Hall; an acclaimed survey of Grieg songs with Håkan Hagegård; a Grammy-nominated recording of Copland and Ives songs with Samuel Ramey; and a video/laser disc of Mr. Jones's Metropolitan Museum of Art concert with Kathleen Battle. Mr. Jones is a faculty member at the Manhattan School of Music in New York City, where gifted young artists work with him in a unique graduate degree program in collaborative piano. Each summer he teaches and performs at the Music Academy of the West in Santa Barbara, California. For ten years he was an assistant conductor at the Metropolitan Opera; he also served for three seasons as an assistant conductor at San Francisco Opera. A prominent international jurist, Mr. Jones has been a judge for the Walter Naumberg Foundation Awards, the Metropolitan Opera Auditions, the Artists Association International Fine Arts Competition, and the American Council for the Arts. In the spring of 1997 he joined the jury of the Van Cliburn International Piano Competition in Fort Worth, Texas, at Mr. Cliburn's special invitation. Born in Washington, D.C., Mr. Jones grew up in North Carolina and graduated with honors from the New England Conservatory of Music in Boston, where he was recently honored with that institution's Outstanding Alumni Award. A full listing of his recordings and itinerary appears on his website, www.warrenjones.com.

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Texts and Translations

**The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs in each group.**

**ROBERT SCHUMANN "Frauenliebe und -leben," Opus 42**
Poems by Adalbert von Chamisso

**I.**

Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.

Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehr ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

Since I have seen him,
I think myself blind;
wherever I look
I see only him.
As if in a waking dream
his image hovers before me,
in the deepest darkness
it only shines forth more brightly.

Without color or light
is everything else around me,
for my sisters' games
I have no more interest,
I'd rather weep
silently in my room;
since I have seen him,
I think myself blind.

**II.**

Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, hehr und fern.

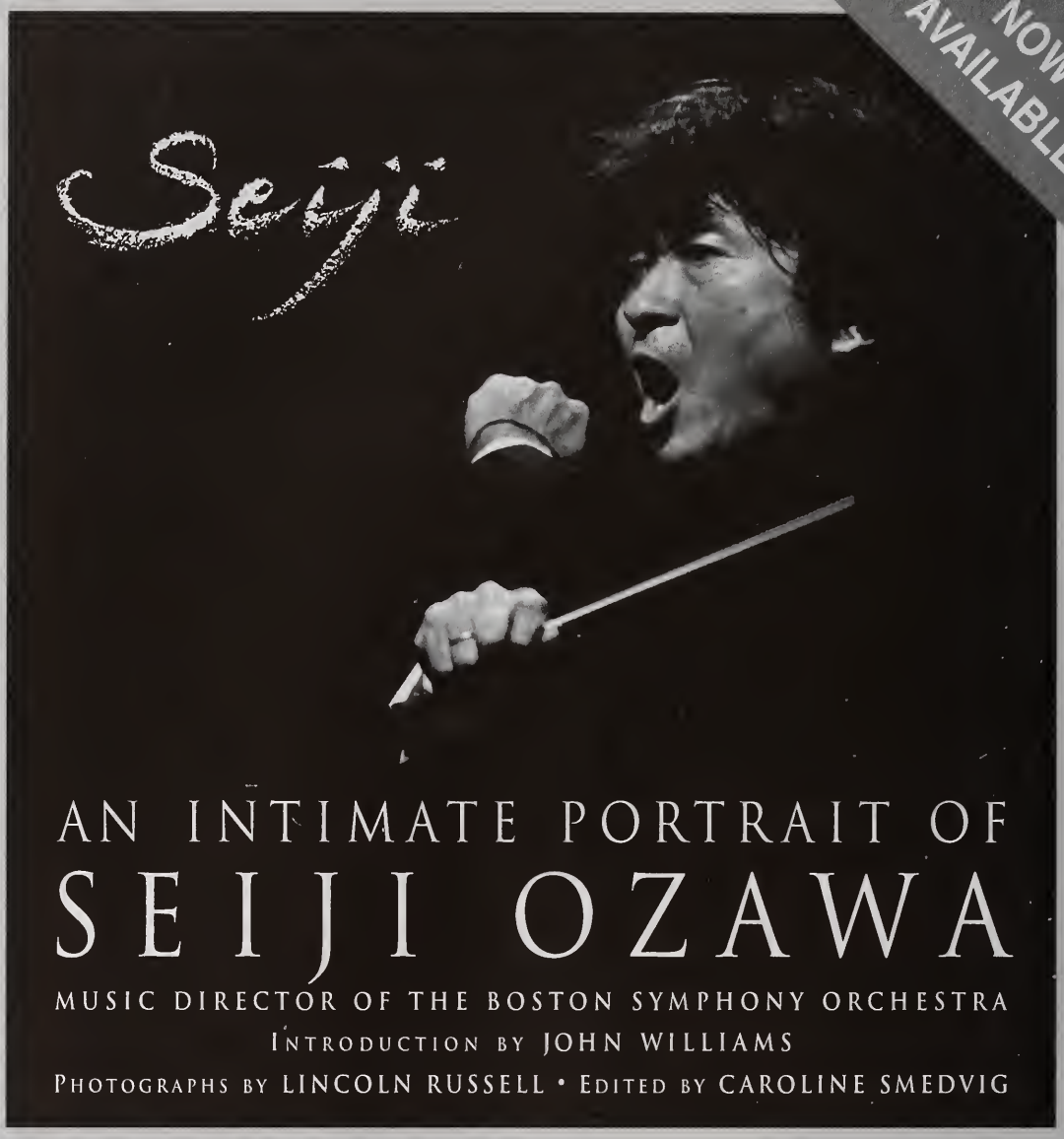
Wandle, wandle deinen Bahnen,
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!

He, the most splendid of men—
how gentle he is, how good!
Gracious lips, clear eyes,
a clear mind and firm courage.

Just as that star shines there
bright and splendid in the blue depths,
so he in my firmament is bright and
splendid, exalted and remote.

Follow your course,
I wish only to observe your brightness,
only to observe it humbly,
to be blissful and sad!

*Please turn the page quietly.*

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Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darst mich niedre Magd nicht
kennen,
Hoher Stern der Herrlichkeit!

Nur die würdigste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen,
Segnen viele tausendmal.

Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, O Herz, was liegt daran?

Do not hear the silent prayer
consecrated to your happiness;
you must take no notice of this lovely
maiden,
high star of splendor!

Only the worthiest of all
may be made happy by your choice,
and I shall bless her, the exalted one,
bless her many thousand times.

Then I will rejoice and weep,
in bliss shall I be then;
even though my heart should break,
break, O heart, what does it matter?

**III.**

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen:
Ich bin auf ewig dein.
Mir war's—ich träume noch immer,
Es kann ja nimmer so sein.

O lass im Traume mich sterben,
Gewieget an seiner Brust,
Den seligsten Tod mich schlürfen
in Tränen unendlicher Lust.

I can't grasp it, can't believe it,
some dream has beguiled me;
how could he, from among them all,
have so exalted and blessed *me*?

It seemed to me that he spoke:
"I am yours eternally."
It seemed—I am still dreaming,
it could never be.

O let me die in that dream,
cradled against his breast,
let me drink in the most blissful death
in tears of endless joy.

**IV.**

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,

Ich fand allein mich, verloren
Im öden, unendlichen Raum.

Du Ring an meinem Finger
Da hast du mich erst belehrt,
hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.

Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen
Dich fromm an das Herze mein.

Ring on my finger,
my little golden ring,
I press you devoutly to my lips,
devoutly to my heart.

I had finished dreaming
the peaceful and beautiful dream of
childhood,
I found myself alone, lost
in desolate, endless space.

Ring on my finger,
it was you that first taught me,
you have revealed to my sight
the deep, infinite value of life.

I will serve him, live for him,
belong wholly to him,
give myself to him and find myself
transfigured in his brightness.

Ring on my finger,
my little golden ring,
I press you devoutly to my lips,
devoutly to my heart.

***Please turn the page quietly.***

**V.**

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Dass ich mit klarem
Aug ihn empfange,
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
Du mir erschienen,
Giebst du mir, Sonne, deinen Schein?
Lass mich in Andacht,
Lass mich in Demut,
Lass mich verneigen dem Herren mein.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüss ich mit Wehmut
Freudig scheidend aus eurer Schar.

Help me, sisters,
adorn myself,
serve the happy one today;
busily entwine
about my brow
the decoration of blossoming myrtle.

When, before now, I lay satisfied
with joyful heart
in the arms of my love,
he still called,
with longing in his heart,
impatiently for this day.

Help me, sisters,
help me banish
a foolish fear,
so that with a bright
eye I may receive him,
him, the source of my joy.

Have you, my beloved,
appeared to me?
Do you give me, Sun, your brilliance?
Let me in devotion
and humility
bow before my lord.

Strew, sisters,
strew flowers before him,
offer him budding roses;
but you, sisters,
I greet with sadness
as I joyfully depart from your circle.

**VI.**

Süsser Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Lass der feuchten Perlen
Ungewohnt Zier
Freudighell erzittern
In dem Auge mir.

Wie so bang mein Busen,
Wie so wonnevoll!
Wüsst ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.

Weisst du nun die Tränen,
Die ich weinen kann,
Sollst du nicht sie sehen,

Sweet friend, you look
in wonderment at me,
you cannot conceive
how I can weep;
let the unaccustomed decoration
of damp pearls
tremble, joyously bright,
in my eye.

How fearful my heart is,
how filled with joy!
If I only knew
How to explain it in words;
come and hide your face
here on my breast,
and I will whisper into your ear
of all my joy.

Do you know now the tears
that I am able to weep?
Should you not see them,

Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Dass ich fest und fester
Nur dich drücken mag.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.

beloved husband?
Remain against my heart,
feel its beating,
so that ever closer and closer
I can press you to me.

Here by my bed
is space for a cradle,
where it may silently conceal
my blissful dream;
the morning will come
when the dream awakens,
and from it your image
will smile up at me.

**VII.**

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb ist das Glück,
Ich hab's gesagt und nehm's nicht zurück.
Hab überschwenglich mich geschätzt
Bin überglücklich aber jetzt.
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung giebt;
Nur eine Mutter weiss allein
Was lieben heisst und glücklich sein.
O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!
Du lieber, lieber Engel, du
Du schauest mich an und lächelst dazu!
An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!

At my heart, at my breast,
you my joy, you my delight!
Happiness is love, love is happiness,

I have said it before and do not take it back.
I considered myself boundlessly happy,
but I am over-happy now.
Only one who nurses, only one who loves
the child to whom she gives nourishment,
only a mother knows
what love means and what happiness is.
O how sorry I feel for men,
who cannot feel maternal happiness!
You dear, dear angel you,
you look at me and smile!
At my heart, at my breast,
you my joy, you my delight!

**VIII.**

Nun hast du mir den ersten Schmerz getan,
Der aber traf.
Du schläfst, du harter, unbarmherz'ger Mann,
Den Todesschlaf.

Es blicket die Verlassne vor sich hin,
Die Welt ist leer.
Geliebet hab ich und gelebt, ich bin
Nicht lebend mehr.

Ich zieh mich in mein Innres still zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes Glück,
Du meine Welt!

Now you have hurt me for the first time,
but the hurt is cruel.
You, hard, pitiless man, are sleeping
the sleep of death.

The deserted one stares before her,
the world is empty.
I have loved and lived, I am
living no longer.

Silently I withdraw to my inmost being,
the veil falls.
There I have you and my lost happiness,
you, my whole world!

*—translation by Steven Ledbetter*

## JOHANNES BRAHMS

**Wir wandelten**, Opus 96, No. 2

Wir wandelten, wir zwei zusammen,
ich war so still und du so still;
ich gäbe viel, um zu erfahren
was du gedacht in jenem Fall.
Was ich gedacht, unausgesprochen
verbleibe das! Nur Eines sag ich:
so schön war alles, was ich dachte,
so himmlisch heiter war es all!
In meinem Haupte die Gedanken
sie läuteten wie goldne Glöckchen;
so wundersüss, so wunderlieblich
ist in der Welt kein andrer Hall.

*—G.F. Daumer*

**We were walking**

We were walking, we two together,
I was so silent and you so silent;
I would have given much to learn
what you were thinking just then.
What I was thinking—let it remain
unspoken! Only one thing will I say:
it was all so beautiful, what I was thinking,
so divinely cheerful it all was!
In my head, the thoughts
were ringing like little golden bells,
so wonderfully sweet, so wonderfully lovely
that it has not its equal in the world.

**Ständchen**, Opus 106, No. 1

Der Mond steht über dem Berge,
So recht für verliebte Leut';
Im garten rieselt ein Brunnen
Sonst Stille weit und breit.

Neben der Mauer im Schatten,
Da stehn der Studenten drei
Mit Flöt' und Geig' und Zither
Und singen und spielen dabei.

Die Klänge schleichen der Schönsten
Sacht in den Traum hinein,
Sie schaut den blonden Geliebten
Und lispelt: "Vergiss nicht mein!"

*—Franz Kugler*

**Serenade**

The moon stands over the mountain,
just right for lovers;
a fountain splashes in the garden,
otherwise quiet, far and wide.

Alongside the wall in the shadows,
three students stand
with flute and fiddle and zither,
singing and playing.

The music steals to the fair one,
softly into her dream,
she sees her blond lover
and whispers, "Forget me not!"

**Von ewiger Liebe**, Opus 43, No. 1

Dunkel, wie dunkel in Wald und in Feld!
Abend schon ist es, nun schweiget
die welt.
Nirgend noch Licht und nirgend
noch Rauch,
ja, und die Lerche, sie schweiget
nun auch.

Kommt aus dem dorfe der Bursche heraus,
gibt das Geleit der Geliebten nach Haus,
führt sie am Weidengebüsche vorbei,
redet so viel und mancherlei:

"Leidest du Schmach und betrübest
du dich
leidest du Schmach von andern um
mich,
werde die Liebe getrennt so geschwind,
schnell wie wir früher vereiniget sind,
scheide mit Regen und scheide mit Wind,
schnell wie wir früher vereiniget sind."

**Of eternal love**

Dark, how dark it is in forest and field!
It is evening now; the world is hushed.

Nowhere is there still light,
nowhere smoke,
and even the lark is silent now, too.

Out of the village comes the boy,
taking his sweetheart home;
he leads her past the willow grove,
talking much of many things.

"If you suffer insult and are
saddened,
if you suffer insult from others
because of me,
let our love be divided as swiftly
as earlier we were united;
depart with rain, depart with wind,
as swiftly as earlier we were united."

Spricht das Mägdelein, Mägdelein
spricht:
"Unsere Liebe, sie trennet sich nicht!
Fest ist der Stahl und das Eisen gar sehr,
Unsere Liebe ist fester noch mehr.

Eisen und Stahl, man schmiedet sie um,
Unsere Liebe, wer wandelt sie um?
Eisen und Stahl, sie können zergehn,
Unsere Liebe muss ewig bestehn!"

—*Josef Wenzig*

Then spoke the maiden:

"Our love won't be broken!
Steel is strong, and so is iron—
our love is stronger still.

Iron and steel may be reforged,
but who could change our love?
Iron and steel may melt away,
but our love must remain forever!"

## EDVARD GRIEG Six Songs, Opus 48

**I. Gruß**

Leise zieht durch mein Gemüt
Liebliches Geläute,
Klinge, kleines Frühlingslied,
Kling hinaus ins Weite.

Zieh hinaus bis an das Haus,
Wo die Veilchen sprießen,
Wenn du eine Rose schaust,
Sag, ich laß sie grüßen.

—*Heinrich Heine*

**Greeting**

Gently moves through my spirit
a lovely pealing sound:
ring out, little spring song,
ring out into the distance.

Go out, up to the house,
where the violets bud,
if you see a rose,
say, I send her my greeting.

**II. Dereinst, Gedanke mein**

Dereinst, Gedanke mein,
Wirst ruhig sein.
Läßt Liebesglut
Dich still nicht werden,
In kühler Erden,
Da schläfst du gut,
Dort ohne Lieb' und ohne Pein
Wirst ruhig sein.

Was du im Leben
Nicht hast gefunden,
Wenn es entschwunden,
Wird's dir gegeben,
Dann ohne Wunden
Und ohne Pein
Wirst ruhig sein.

—*Emanuel Geibel*

**One day, my thought**

One day, my thought,
you will find peace.
If love's passion
will not let you rest,
in the cool earth,
there you will sleep soundly,
there without love or pain
you will find peace.

What in life
you did not find,
when it has vanished,
it will be given to you;
then without wounds
and without pain
you will find peace.

***Please turn the page quietly,***
***and only after the music has stopped.***

**III. Lauf der Welt**
An jedem Abend geh' ich aus
Hinauf den Wiesensteg.
Sie schaut aus ihrem Gartenhaus,
Es stehet hart am Weg.
Wir haben uns noch nie bestellt,
Es ist nur so der Lauf der Welt.

Ich weiß nicht, wie es so geschah,
Seit lange küss' ich sie,
Ich bitte nicht, sie sagt nicht: ja!
Doch sagt sie: nein! auch nie.
Wenn Lippe gern auf Lippe ruht,
Wir hindern's nicht, uns dünkt es gut.

Das Lüftchen mit der Rose spielt,
Es fragt nicht: hast mich lieb?
Das Röschen sich am Taue kühlt,
Es sagt nicht lange: gib!
Ich liebe sie, sie liebet mich,
Doch keines sagt: ich liebe dich!

*—Ludwig Uhland*

**The Way of the World**
Every evening I go out,
up the meadow path.
She is looking out from her summer house,
it stands just beside the way.
We have never yet introduced ourselves—
that is just the way of the world.

I do not know how it happened,
but for a long time I have been kissing her,
I do not ask, she does not say yes,
but neither does she say no.
Where lips gladly rest on lips,
we do not prevent it, it seems good to us.

The breeze plays with the rose,
it does not ask, "Do you love me?"
The little rose cools itself in the dew,
it does not say, "Give!"
I love her, she love me,
but neither one says, "I love you!"

**IV. Die verschwiegene Nachtigall**
Unter den Linden,
an der Haide,
wo ich mit meinem Trauten saß,
da mögt ihr finden,
wie wir beide
die Blumen brachen und das Gras.
Vor dem Wald mit süßem Schall,
Tandaradei!
sang im Tal die Nachtigall.

Ich kam gegangen
zu der Aue,
mein Liebster kam vor mir dahin.
Ich ward empfangen
als hehre Fraue,
daß ich noch immer selig bin.
Ob er mir auch Küsse bot?
Tandaradei!
Seht, wie ist mein Mund so rot!

**The Secretive Nightingale**
Under the lime trees
by the heath
where I sat with my beloved,
there you may find,
how we two
broke the flowers and the grass.
Before the wood with a sweet sound,
tandaradei!
the nightingale sang in the valley.

I came walking
to the pasture,
my beloved came before me there.
I was received
as a noble lady,
and so I shall always be happy.
Did he offer me kisses?
tandaradei!
See, how red my mouth is!

Wie ich da ruhte,
wüßt' es einer,
behüte Gott, ich schämte mich.
Wie mich der Gute
herzte, keiner
erfahre das als er und ich—
und ein kleines Vögelein,
Tandaradei!
das wird wohl verschwiegen sein.

*—after Walther von der Vogelweide*

How I rested there,
if anyone should know,
God forbid, I would be ashamed.
How my darling embraced me,
no one may know,
but he and I;
and a little bird,
tandaradei!
who had better keep the secret.

**V. Zur Rosenzeit**

Ihr verblühet, süße Rosen,
Meine Liebe trug euch nicht;
Blühtet, ach! dem Hoffnungslosen,
Dem der Gram die Seele bricht!

Jener Tage denk' ich trauernd,
Als ich, Engel, an dir hing,
Auf das erste Knöspchen lauernd
Früh zu meinem Garten ging;

Alle Blüten, alle Früchte
Noch zu deinen Füßen trug
Und vor deinem Angesichte
Hoffnung in dem Herzen schlug.

*—Johann Wolfgang von Goethe*

**The Time of Roses**

You are fading, sweet roses,
my love did not deceive you;
ah, you bloomed for the hopeless one,
whose soul is torn by affliction!

Sorrowfully I think of those days,
when I, angel, set my heart on you,
and looking out for the first little bud,
went early in the morning to my garden;

carried all the blossoms, all the fruits
to your very feet,
and before your face
hope was beating in my heart.

**VI. Ein Traum**

Mir träumte einst ein schöne Traum:
Mich liebte eine blonde Maid;
Es war am grünen Waldesraum,
Es war zur warmen Frühlingszeit:

Die Knospe sprang, der Waldbach schwoll,
Fern aus dem Dorfe scholl Geläut—

Wir waren ganzer Wonne voll,
Versunken ganz in Seligkeit.

Und schöner noch als einst der Traum
Begab es sich in Wirklichkeit—
Es war am grünen Waldesraum,
Es war zur warmen Frühlingszeit:

Der Waldbach schwoll, die Knospe sprang,
Geläut erscholl vom Dorfe her—
Ich hielt dich fest, ich hielt dich lang
Und lasse dich nun nimmermehr!

O frühlingsgrüner Waldesraum!
Du lebst in mir durch alle Zeit—
Dort ward die Wirklichkeit zum Traum,
Dort ward der Traum zur Wirklichkeit!

*—Friedrich von Bodenstedt*

**A Dream**

I once dreamed a beautiful dream:
a blond maiden loved me,
it was in the green woodland glade,
it was in the warm springtime:

the buds were blooming, the brook was swelling,
from the village far away churchbells were chiming
we were completely filled with joy,
engulfed in happiness.

And more beautiful yet than that dream,
it happened in reality:
it was in the green woodland glade,
it was in the warm springtime;

the brook was swelling, the buds were blooming,
churchbells were chiming from the village—
I held you tight, I held you long
and now will never let you go!

O vernal woodland glade,
you will live in me for all time!
There reality became a dream,
there the dream became reality!

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*Dr. David Fanning*

## HUGO WOLF Mignon Lieder

### Heiß' mich nicht reden

Heiß' mich nicht reden, heiß mich schweigen,
Denn mein Geheimnis ist mir Pflicht,
Ich möchte dir mein ganzes Innre zeigen,
Allein das Schicksal will es nicht.

Zur rechten Zeit vertreibt der Sonne Lauf
Die finstre Nacht, und sie muß sich erhellen,
Der harte Fels schließt seinen Busen auf,
Mißgönnt der Erde nicht die tiefverborgnen Quellen.

Ein jeder sucht im Arm des Freundes Ruh,
Dort kann die Brust in Klagen sich ergießen,
Allein ein Schwur drückt mir die Lippen zu,
Und nur ein Gott vermag sie aufzuschließen.

Ask me not to speak: ask me to be silent,
for I am bound to secrecy.
I would reveal my true self to you,
but fate does not want it.

At the proper time, the sun's course drives away
the gloomy night, and it must brighten.
The hard rock opens its bosom up;
the earth does not begrudge its deep, hidden springs.

A person seeks rest in a friend's arms;
there can the heart pour out its plaint.
But an oath seals my lips shut,
and only a god can open them.

### Nur wer die Sehnsucht kennt

Nur wer die Sehnsucht kennt
Weiß, was ich leide!
Allein und abgetrennt
Von aller Freude,
Seh ich ans Firmament
Nach jener Seite.

Ach! der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiß, was ich leide!

Only one who knows longing
knows what I suffer!
Alone and cut off
from all joy,
I gaze at the firmament
in that direction.

Ah! he who loves and knows me
is far away.
I'm dizzy,
my insides are burning.
Only one who knows longing
knows what I suffer!

**So laßt mich scheinen**

So laßt mich scheinen, bis ich werde,
Zieht mir das weiße Kleid nicht aus!
Ich eile von des schönen Erde
Hinab in jenes dunkle Haus.

Dort ruh' ich eine kleine Stille,
Dann öffnet sich der frische Blick;
Ich laße dann die reine Hülle,
Den Gürtel und den Kranz zurück.

Und jene himmlischen Gestalten
Sie fragen nicht nach Mann und Weib,
Und keine Kleider, keine Falten
Umgeben den verklärten Leib.

Zwar lebt' ich ohne Sorg' und Mühe,
Doch fühlt' ich tiefen Schmerz genung.
Vor Kummer altert' ich zu frühe;
Macht mich auf ewig wieder jung!

So let me seem, until I become so;
do not take my white robe from me!
I hurry from the beautiful earth
down to that dark house.

There I can rest for a short while,
then a fresh view will open up;
then I'll leave the pure raiment,
the girdle, and the wreath.

And those heavenly beings
ask not after man or woman,
and no clothes, no folds
envelop the transfigured body.

Indeed, I have lived without care and toil,
yet I feel pain deep enough.
From grief I turned old too early;
make me eternally young once more!

**Kennst du das Land**

Kennst du das Land, wo die Zitronen blühn,
Im dunkeln Laub die Gold-Orangen glühn,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht?
Kennst du es wohl?
Dahin! dahin
Möcht ich mit dir, o mein Geliebter, ziehn.

Kennst du das Haus? Auf Säulen ruht sein Dach.
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder stehn und sehn mich an:
Was hat man dir, du armes Kind, getan?
Kennst du es wohl?
Dahin! dahin
Möcht ich mit dir, o mein Beschützer, ziehn.

Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg;
In Höhlen wohnt der Drachen alte Brut;
Es stürzt der Fels und über ihn die Flut!

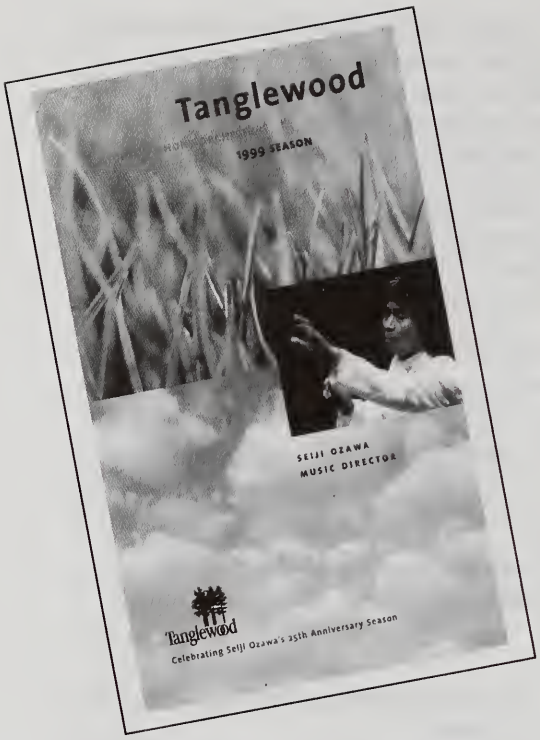
Kennst du ihn wohl?
Dahin! dahin
Geht unser Weg! O Vater, laß uns ziehn!

—*Johann Wolfgang von Goethe*

Do you know the land where the lemons blossom,
the oranges glow golden in dark foliage,
a soft breeze wafts from the blue heaven,
the myrtle and laurel stand quiet and tall?
Do you know it well?
There, there
I would go with you, my love.

Do you know the house, its roof resting on pillars,
its hall gleaming, the room shining,
and marble statues standing, gazing at me:
what have they done to you, you poor child?
Do you know it well?
There, there
I would go with you, my protector.

Do you know the mountain and its cloudy path?
The mule seeks its way in the mist,
the ancient dragons' brood dwells in caves,
the cliff plunges downward, and over it, the torrent!
Do you know it well?
There, there
lies our path! O father, let us go!

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Tanglewood

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Men of the Tanglewood Festival Chorus; Peter Serkin, piano
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## SOME THOUGHTS FOR TANGLEWOOD AND BEYOND

However well we may know a great piece of music, the experience of repeated hearings ideally keeps that piece fresh and exciting. The music not only seems to reinvent itself but affects us in different ways, ways that differ even from one listener to another, as we reexperience what is familiar and simultaneously discover things that are new. Indeed, one of the primary criteria for deciding whether a particular piece of music is "great" is how fresh it continues to remain, how it never outstays its welcome, how it withstands repeated hearings before it's "used up," how the possibilities in it for hearing new things or reinterpreting what we already know are never exhausted—whether in a short period of time (e.g., the period of first familiarity) or, better still, through a lifetime of listening. The whole experience of listening to music, and getting to know it, is rather like a cherished romance, except that (and thankfully so) we can safely avail ourselves of endlessly unlimited possibilities and multiplicities without the usual societal strictures. And this doesn't hold only for "classical music." It holds as firmly for music by Duke Ellington, Richard Rodgers, or the film scores of John Williams as it does for music of Beethoven, Bernstein, Mahler, or Tan Dun.

Those who plan musical programs—whether for concerts, radio, or release on disc—know very well that one way to make even experienced listeners hear a familiar piece differently is through thought-provoking juxtaposition with other works, both familiar and unfamiliar. Indeed, this was one of the main points emphasized by Michael Steinberg—the BSO's former program annotator who now writes for the San Francisco Symphony and New York Philharmonic—in his recent keynote address at the annual convention of the American Symphony Orchestra League this past June. In the BSO's opening Tanglewood concert this summer **[JULY 9]**, listening to Beethoven's *Pastoral* and Seventh symphonies in swift succession, we recognize not only what each is about, and how each connects to our experience of music by other composers, but how they differ while still being Beethoven. Similarly, in the BSO's all-Brahms program **[JULY 18]**, the *Haydn* Variations, Alto Rhapsody, and First Piano Concerto take on new resonance for reasons relevant to their individual and collective significance in the context of that composer's life and work. How different this is from hearing Beethoven

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Prior to the start of its 1999 summer tour of South America and Europe, the Gustav Mahler Jugendorchester (the Gustav Mahler Youth Orchestra) will be in residence at Tanglewood from July 28 to August 7, performing with the Tanglewood Music Center Orchestra in the Leonard Bernstein Memorial Concert and the gala Tanglewood on Parade concert before concluding its visit with a special performance of Mahler's powerful Symphony No. 7, the *Song of the Night*, under its music director, Claudio Abbado. Former music director of La Scala in Milan and the Vienna Staatsoper, and currently music director of the Berlin Philharmonic, Mr. Abbado returns to Tanglewood on this occasion for the first time since his own summer as a Tanglewood Music Center student. Made up of young professional musicians at the start of their careers, the Gustav Mahler Jugendorchester was founded in 1986 in Vienna at Mr. Abbado's initiative and now chooses its members through auditions held annually in more than twenty European cities. For years, the Gustav Mahler Jugendorchester has been invited to perform at prestigious concert halls and festivals throughout Europe in collaboration with the world's leading conductors and soloists. Don't miss this one-time-only event at Tanglewood this summer. Tickets are available at the Tanglewood box office, by calling SymphonyCharge at 1-888-266-1200, or online at www.bso.org.

juxtaposed with music of the twentieth century (whether Britten's [AUGUST 27] or Ellen Taaffe Zwilich's [JULY 28]), or Brahms with Dvořák and Schumann (with both of whose lives Brahms was intimately connected), as on this summer's program with the visiting Philadelphia Orchestra under Wolfgang Sawallisch [AUGUST 21]. Consider, for example, the pairing in a joint concert by the BSO and Lincoln Center Jazz Orchestra of such unlikely bedfellows as Edvard Grieg and Duke Ellington [JULY 24], or the next day's juxtaposition in one BSO concert of music by Gabrieli, Tan Dun, Mahler, and Tchaikovsky [JULY 25]. The possibilities are intriguingly endless.

Other factors that will affect our experience of a given piece include not only a particular conductor's interpretive stance, but the very sound of the performing ensemble, as one can expect in the case of the aforementioned Philadelphia Orchestra concert. Experiencing Mahler's kaleidoscopic Seventh Symphony with Claudio Abbado and the Gustav Mahler Jugendorchester this summer [AUGUST 7] will be a very different thing from previous hearings of that work as played by the Boston Symphony under Seiji Ozawa or Bernard Haitink. Similarly, the combined forces of the Tanglewood Music Center Orchestra and the Gustav Mahler Jugendorchester in this summer's Leonard Bernstein Memorial Concert under Seiji Ozawa [AUGUST 1] will surely make for unique performances of Bartók's *Miraculous Mandarin* and Strauss's *Don Quixote*. As a further example, the visiting Freiburg Baroque Orchestra's all-Mozart program in Ozawa Hall [AUGUST 11] will be a different kind of experience from the BSO's all-Mozart offering under Hans Graf in the Shed [AUGUST 13].

The venue, too, can make a significant difference in our experience of a given piece. How much more evocative Beethoven's *Pastoral* Symphony can feel in an outdoor setting such as Tanglewood than in the confines of even the best indoor auditorium. Similarly, Dvořák's airy instrumentations, so strikingly (if unconsciously) suggestive of his native Bohemia, acquire an added glow when heard in an open-air setting. Still larger works—e.g., such great choral works as Mozart's C minor Mass [JULY 16], Brahms's *German Requiem* [JULY 31], or Beethoven's Ninth Symphony [AUGUST 29], all being performed at Tanglewood this summer; or, in the purely instrumental realm, the symphonies of Mahler, so full of nature's sounds, and arguably the most dramatically and emotionally wide-ranging in the genre—have that much more space in which to expand and make their points. At the same time, the communal experience of listening can feel so much more universal and significant when we as individuals—even given how necessarily different our own responses must be from our neighbors'—share it with as many as 10,000 other listeners when circumstances, like those at Tanglewood, allow.

One of my most vivid Tanglewood memories is of a 1980 BSO concert under Seiji Ozawa during which rain began to fall midway through the *Pastoral* Symphony. But contrary to the composer's intention, the rain did not subside. Instead, the thunderstorm grew so much in force that the intermission had to be extended by ten extra minutes until the rain, pelting through the Shed in combination with gale-force winds, had stopped. The music that followed the intermission could not have been more appropriate—it was Stravinsky's tumultuous *Rite of Spring*.

This summer, the Tanglewood program book will reflect something of all this. In an effort to keep the concertgoing experience fresh, thought-provoking, stimulating, and memorable, there will be a greater variety of writers and a wider variety of approaches. Rather than always present individual notes on each piece within a program, there will frequently be essays that seek connections or emphasize contrasts within and among the several works on that program. This will hold not only for the concerts of the Boston Symphony Orchestra, but also for Tanglewood's chamber, vocal, and solo instrumental offerings, including the annual Festival of Contemporary Music. As they have always been, the goals are self-evident: to inform, to entertain, and—perhaps above all—to make us want to hear more.

—Marc Mandel

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Prelude Concert

Friday, July 16, at 6
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TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
with MARTIN AMLIN and FRANK CORLISS, piano

| | |
|---|---|
| STRAUSS | *Die Göttin im Putzzimmer*, for mixed four-part chorus, unaccompanied |
| CARTER | Heart Not So Heavy As Mine, for unaccompanied mixed chorus |
| | Let's Be Gay, for three-part women's chorus and two pianos |
| | To Music, for unaccompanied mixed chorus |
| | *Tarantella*, for men's chorus and piano four-hands |
| SCHOENBERG | *Friede auf Erden*, Opus 13, for unaccompanied mixed chorus |

Texts begin on page 7.

**In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.**

**Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.**

## Notes

Although **Richard Strauss** (1864-1949) and **Arnold Schoenberg** (1874-1951) were born only ten years apart, Strauss is seen as personifying late German Romantic music, while Schoenberg is the consummate early modern. Their two styles, however, while highly individual, often employ similar means to similar ends. Passages in Strauss's 1908 opera *Elektra* are as chromatically saturated as Schoenberg's work of that time, such as his Chamber Symphony No. 1 or String Quartet No. 2. It was only with the expressionistic monodrama *Erwartung* in 1909 that Schoenberg's struggle with the increasing dissolution of traditional harmony led him to what was eventually called "atonality." Strauss, conversely, moved from the hyper-expression of *Elektra* to the lighter, more transparent language of *Ariadne auf Naxos* and later works, though it is a misconception that Strauss's approach to harmony was any less complex and contemporary than previously.

Strauss's *Die Göttin im Putzzimmer* (*The Goddess in the Dressing-room*) is a 1935 setting of a poem by Friedrich Rückert, a poet popular with many composers, Mahler most famous-

ly. In this work for mixed chorus, Strauss's effortless deployment of multiple-voice textures reveals a true master at work in his late maturity. The poem's homey amiability recalls the tone poem *Sinfonia Domestica*, but Strauss's life at the time was far from quiet. A collaboration with the poet Stefan Zweig ended when increasing Nazi pressure on Jews led to Zweig's departure from Germany. In spite of his own stature, Strauss's even-handed, anti-militaristic nature also caused negative ripples; in 1935 he resigned his post as President of the Reichmusikkammer.

Schoenberg's atonal and, from 1920, twelve-tone pieces paralleled his continued interest in writing traditionally tonal works throughout the 1930s and 1940s. Many of his choral pieces of this period used virtually the same idiom Strauss was using at the time, recalling Schoenberg's earlier tonal works of 1897-1908, including the unaccompanied choral work *Friede auf Erden* (1907). Although this comparatively early piece is tonal, the choruses to which Schoenberg then had access still found the work too challenging. He ultimately wrote an instrumental accompaniment for the piece, which was first performed in Vienna in 1911, apparently without success. Only later, under the direction of Schoenberg's pupil Anton Webern, did the work begin to receive suitable performances. Meanwhile, Schoenberg had virtually given up writing for unaccompanied chorus.

Schoenberg's arching, dramatic structure in this setting recalls Brahms more than Strauss or even Wagner, with clear counterpoint and flowing lines. The harmonies, while not quite Brahms-like, are approached for the most part in classical fashion, with small melodic intervals predominating; Schoenberg's supple use of dissonance and consonance mirrors the dramatic religious nature of the text.

A towering figure in American music, **Elliott Carter** (b.1908) is sometimes thought of as Schoenberg's direct musical descendant; but though the rigorous craftsmanship and expressive power of Carter's music may recall that of Schoenberg, Carter's path to his mature style included years of study in the "enemy camp"—that of Stravinsky. Carter, like many Americans of his generation, including Copland and Virgil Thomson, traveled to Paris to study with the twentieth century's great pedagogue, Nadia Boulanger, whose near-adulation of Stravinsky's music is legendary. Carter's grasp of rhythmic concepts surely can be traced to early study of the great Russian master. Carter, however, is firstly an American composer, and it was his friendship with Ives, along with a keen interest in American music in general, that led ultimately to Carter's own distinctive language.

Carter's experience with choruses in the 1930s reflected Schoenberg's problems with the medium, in that most performances of his pieces were unsatisfactory. Since that time, Carter has concentrated on instrumental music, along with several song cycles. Many of the pieces for chorus remained unpublished after their initial performances, which were often for specific occasions or for performance as incidental music for particular theatrical productions. The joyous and infectiously quirky "Let's Be Gay" (1937), for female chorus and two pianos, originated as a commission for additional music for a production of John Gay's *The Beggar's Opera*. The Robert Herrick setting "To Music" (1937) is made of somewhat more serious stuff: it is partly a response to the Renaissance vocal tradition and was one of a series of madrigals Carter wrote in the 1930s, many of which have not survived. The dramatic range, as well as the contrapuntal and harmonic techniques employed, mark this as a substantial work of Carter's early maturity. The Emily Dickinson setting "Heart Not So Heavy As Mine" (1939), though more slight, uses similar contrapuntal devices and rhythmically interesting gestures. *Tarantella* (1936) is a setting of Ovid in Latin for male chorus and two pianos, written for the Harvard Glee Club as part of a Latin production of a Plautus play. The comedy of the occasion is already apparent in the humorous march of the opening tempo, and the sectional nature of the excerpted Ovid texts allows for transformation of the musical material through more lyrical passages without sacrificing the work's overall jolly bravura.

—Robert Kirzinger

## ARTISTS

To read about the **Tanglewood Festival Chorus**, see page 34.

An active composer, pianist, and teacher in the Boston area, **Martin Amlin** is on the faculty of the School for the Arts at Boston University. He holds a doctorate from the Eastman School of Music and also studied in France with Nadia Boulanger. As a composer he has received grants from the National Endowment for the Arts, the American Society of Composers, Authors, and Publishers (ASCAP), and the Massachusetts Artists Foundation. He has been a resident at Yaddo, the MacDowell Colony, and the Virginia Center for the Creative Arts. Mr. Amlin was awarded fellowships to the Tanglewood Music Center and has served as pianist for the Tanglewood Festival Chorus. He has recorded for Folkways, Wergo, Crystal, Hyperion, and Koch International, and his compositions are published by Theodore Presser Company. Mr. Amlin recently received a 1999 Artist Grant from the Massachusetts Cultural Council. His Concerto for Piccolo and Orchestra will be premiered this August at the National Flute Association Convention in Atlanta.

**Frank Corliss** lives in Boston, where he is the rehearsal pianist for the Boston Symphony Orchestra and on the faculty of the Walnut Hill School. He is also the pianist and assistant conductor of the Tanglewood Festival Chorus. Mr. Corliss performs throughout the United States as a chamber musician and accompanist and has appeared frequently in the Boston Symphony's Prelude Concert series. A graduate of the Oberlin Conservatory of Music, he received his master of music degree from the State University of New York at Stony Brook, where he studied with Gilbert Kalish. While at Oberlin he received the Rudolf Serkin Award for Outstanding Pianist and was a memeber of the ensemble Music From Oberlin, which toured throughout the United States. He has also studied at the Mozarteum in Salzburg, Austria, and at the Cracow Academy of Music in Cracow, Poland. Mr. Corliss has participated in several summer festivals, including Tanglewood and the Taos Chamber Music Festival. Recently he completed a tour of Asia with the Boston Symphony Orchestra, and a three-week concert tour of Eastern Europe as an Artistic Ambassador for the United States Information Agency.

## R. STRAUSS, "Die Göttin im Putzzimmer" ("The Goddess in the Dressing-room")

Welche chaotische
Haushälterei!
Welches erotische
Tausenderlei!

Alle die Nischchen,
Alle die Tischchen,
Alle die Zellchen,
All' die Gestellchen!

Fächelchen, Schreinchen,
Alle voll Quästchen;
Perlchen und Steinchen
All' in den Kästchen!

Blinkende Ringelchen,
Schimmernde Kettchen,
Goldene Dingelchen,
Silberne Blättchen!

Nadel und Nädelchen,
Haken und Häckchen,
Faden und Fädelchen,
Flecke und Flöckchen!

What disorder
in the household!
What a riot
of erotica!

All those niches,
all those tables,
all those crannies,
all those shelves!

Drawers, cupboards
full of powder-puffs,
pearls and gems
in caskets all!

Rings that sparkle,
glittering necklaces,
small gold trinkets,
silver leaves!

Pins large and small,
heels high and low,
thread long and short,
yarn thick and thin!

***Please turn the page quietly.***

Allerlei Wickelchen,
Allerlei Schleifchen,
Allerlei Zwickelchen,
Allerlei Streifchen!

In der Verwirrung
Bunten Verstrick,
Vor der Verirrung
Banget der Blick!

Welche gewaltige
Zaubrin muß sein,
Die das Zweispaltige
Zwingt zum Verein?

Dort aus der Türe
Kommt sie gegangen.
Seht nur die Schnüre!
Seht nur die Spangen!

All sorts of corners,
all sorts of bows,
all sorts of stockings
all sorts of braids;

in the confusion,
bright-hued tangle,
the eye is afeared
of losing its way!

What formidable enchantress
must this be,
to order chaos
into harmony?

There she comes
through the door,
see the laces,
see the brooches!


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Alle die Sächelchen,
Wie sie sich regen,
Ihr aus den Fächelchen
Hüpfen entgegen!

Alle die Dingelchen,
Bänderchen, Miederchen,
Ihr um die Fingerchen,
Ihr um die Gliederchen!

Plötzlich von unten
Steht sie bis oben
All mit dem bunten
Flitter umwoben.

Alles, wie fügt sich's
Still und einträchtiglich,
Legt sich's, begnügt sich's,
Wie sie's will mächtiglich.

Die Elemente
Hat sie verbunden,
Hat ins Getrennte
Ganzes empfunden.

Und aus dem lebenden
Inneren Hauch
Wird dem Umgebenden
Leben erst auch.

Schöpfrin, Entfalterin
Himmlischer Zier,
Stehst du, Gestalterin
Muse, vor mir?

Oder Du, Liebe,
Einigerin,
Ird'scher Getriebe
Reinigerin?

All little things,
how they bestir themselves,
out of the drawers
they skip to meet her!

All the what-have-you's,
ribbons, bodices,
entwine round her fingers,
entwine round her limbs!

Suddenly, from top
to bottom she stands
quite encased
in colorful frippery!

How everything complies,
quietly, placidly,
lies down contentedly
at her insistance!

She has harmonized
all elements,
perceived totality
in disparity!

And from her living
breath,
all things around her
come to life!

Creative woman, revealing
adornment divine,
is it you, artist,
Muse, who stands before me?

Or you, Love,
bringer of harmony
and order
to earthly turmoil?

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Denn nur ihr beide
Wandelt das Nichts,
Chaos, zum Kleide
Himmlisches Lichts.

*—Friedrich Rückert*

For only the both of you
reconcile
the bright-hued jewels
of human existence.

For only the both of you
turn nothingness,
chaos, into a raiment
of celestial light.

*—translation copyright*
*©Mari Pračkauskas*

## ELLIOTT CARTER

**Heart Not So Heavy As Mine**

Heart, wending late home, as it passed my window whistled itself a tune,
Not so heavy as mine, whistled itself a tune, a ditty of the street,
Yet to my irritated ear an anodyne so sweet,
It was as if a bobolink, carolled and paused and carolled, then bubbled slow away.
It was as if, as if a chirping brook upon a dusty way,
Upon a dusty way set bleeding feet to minuets, to minuets,
Set bleeding feet to minuets without the knowing, without the knowing why.
Heart not so heavy, tomorrow, night will come again, weary perhaps and sore.
Ah, bugle, bugle, by my window, I pray you pass, pass once more!

*—Emily Dickinson*


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**Let's Be Gay**

Youth's the season made for joys;
Love is then our duty.
She alone who that employs
Well deserves her beauty.
Let's be gay while we may
Drink and sport yet today;
Let's be gay while we may,
Beauty's a flow'r despis'd in decay.
Let us drink and sport today;
Ours is not tomorrow.
Love with youth flies swift away,
Age is naught but sorrow.
Let's be gay, dance and sing;
Let's be gay, time's on the wing,
Dance and sing, time's on the wing,
Life never knows the return of spring.

—*John Gay*

**To Music**

Charm me asleep, and melt me so
With thy Delicious Numbers;
That being ravisht, hence I go
Away in easie slumbers.
Ease my sick head,
And make my bed,
Thou Power that canst sever
From me this ill:
And quickly still:
Though thou not kill
My Fever.

Thou sweetly canst convert the same
From a consuming fire,
Into a gentle-licking flame,
And make it thus expire.
Then make me weep
My paines asleep;
And give me such reposes
That I, poore I,
May think, thereby,
I live and die
'Mongst Roses.

Fall on me like a silent dew,
Or like those Maiden show'rs.
Which, by the peepe of day, doe strew
A Baptime o'er the flowers.
Melt, melt my paines,
With they soft straines;
That having ease me given,
With full delight,
I leave this light;
And take my flight
For Heaven.

—*Robert Herrick*

**Tarantella**

Mater ades, mater florum, ludis
celebranda iocosis!
Incipis Aprili, transis in tempora
Mai:
Alter te fugiens, cum venit, alter habet.
Cum tua sint cedantque tibi confinia
mensum.
Et convenit in laudes ille vel ille tuas.
Circ' in hunc exit clamata.

Cur tamen, ut dantur vestes albae
sic haec est cultu versicolore decens?
An quia matur' albescit mess' aristis,
et color et species floribus inest?
Annuit, et motis flores cecidere capillis,
accidere in mensas ut rosa missa solet.

Appear, Mother of Flowers [Flora],
be celebrated by our joyful games.
Your season begins in April and
lasts till May, one month claims
as it ends, the other as it begins.
Since the borders of these
months are yours, your praises
can be sung in either one—
the time of Circus games.

Why is it that at other festivals white robes
are worn, while Flora is neatly dressed in
a gown of many colors? Is it because grain
whitens as it ripens, but flowers are of every
color and shape? She nodded assent,
and this motion caused the flowers to fall
from her hair, as a rose is cast on a table.

***Please turn the page quietly.***

Mater ades, mater florum, ludis
celebranda iocosis! Distulerem partes
mense priore tuas, incipes Aprili,
transis in tempora Mai.

Quaerere conabar, quare lascivia maior
his foret in ludis sed mihi succurrit
numen non esse severum. O tempora
sutilibus cinguntur pota coronis, latet
iniecta splendida mensa rosa. Et ebrius
incinctis philyra conviva capillis saltat.
Et ebrius ad durum formosae limen
amicae cantat.

Nulla coronata peraguntur seria fronte,
nec liquidae vinctis flore bibuntur aquae;
donec eras mixtus nullis, Acheloe, racemis,
et gratia sumendae non erat ulla rosae.
Bacchus amat flores, Baccho placuisse
coronam ex Ariadneo sidere nosse potes.
Et scaena levis decet hanc: non est
coturnatas inter habenda deas. Non
est de tetricis, non est de magna professis,
volt sua plebeio sacra patere choro.

Floreat ut toto carmen Nasonis in aevo,
sparge, precor, donis pectora nostra tuis.

*—Ovid, Fasti, book V*

Appear, Mother of Flowers, be
celebrated by our joyful games.
Last month, I put off giving you your due.
Your season begins in April and lasts till May.

I was about to ask why games are so wanton at this time, but it occurred to me that the goddess is not strait-laced. The brows of merrymakers are wreathed with garlands, and the polished table is buried by a shower of roses. Drunk, the lover sings on the hard doorstep of his girl.

No serious effort does one make whose brow is garlanded; no brook water is imbibed by him who laces his hair with flowers. As long as your brook, Achelous, has grape juice in it, none cares to pick the rose. Bacchus loves flowers, a floral crown delights him as you can tell from Ariadne's constellation. Flora enjoys the lively show; she is not, believe me, one of your tragedian goddesses. She is not glum, not high-browed, she wants her rite to be open to the people.

May the verse of Ovid flourish through the ages. Shower your gifts, I pray, on our hearts.

*—translation by Elliott Carter*


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Da die Hirten ihre Herde
Ließen und des Engels Worte
Trugen durch die niedre Pforte
Zu der Mutter und dem Kind,
Fuhr das himmlische Gesind
Fort im Sternenraum zu singen
Fuhr der Himmel fort zu klingen:
«Friede, Friede! auf der Erde!"

Seit die Engel so geraten,
O wie viele blut'ge Taten
Hat der Streit auf wildem Pferde,
Der geharnischte vollbracht!
In wie mancher heil'gen Nacht
Sang der Chor der Geister zagend,
Dringlich flehend, leis verklagend:
«Friede, Friede... auf der Erde!"

Doch es ist ein ewger Glaube,
Daß der Schwache nicht zum Raube
Jeder frechen Mordgebärde
Werde fallen allezeit:
Etwas wie Gerechtigkeit
Webt und wirkt in Mord und Grauen,
Und ein Reich will sich erbauen,
Das den Frieden sucht der Erde.

Mählich wird es sich gestalten,
Seines heil'gen Amtes walten,
Waffen schmieden ohne Fährde,
Flammenschwerter für das Recht,
Und ein königlich Geschlecht
Wird erblühn mit starken Söhnen,
Dessen helle Tuben dröhnen:
«Friede, Friede auf der Erde!"

*—Conrad Ferdinand Meyer*

When the shepherds left their flock
To bring the Angel's words
Through the narrow doorstep
To the Mother and the Child
All the angels up in heaven
Went on singing through the universe,
And all heavens sounded:
"Peace, peace on Earth!"

Since these words of angels,
Oh, how many bloody deeds
On wild horses has the fierce
and cruel fight committed!
In how many holy nights
Did the angel's choir sing,
Despairing, imploring and quietly accusing:
"Peace, peace on Earth!"

Yet, there is faith, eternally,
That not each weak and feeble creature
To impudent, shameless murder
Will fall prey:
Something like justice
Lives and works in murder and atrocity,
To erect a kingdom
That strives for peace on earth.

Gradually will it take its shape,
Administering holy justice,
Forging weapons without danger,
Flaming swords to defend the right,
And a truly royal kind
Will blossom up, of strongest sons,
And the trumpets will proclaim:
"Peace, peace on Earth!"

*—translation by*
*Martin Thurn-Mithoff*

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## RICHARD STRAUSS: A LIFE IN MUSIC

by Michael Kennedy

*Marking the fiftieth anniversary of Strauss's death, Tanglewood has programmed a number of well-known and unusual works by the composer.*

---

Richard Strauss's death at his home in Garmisch fifty years ago on September 8 is being commemorated worldwide wherever his music is performed. He had composed his last masterpiece, the Four Last Songs, a year earlier, before the onset of fatal illness, and with them he completed a creative career that had stretched for nearly eighty years, for he wrote his first work at the age of six. No opera house today is without several of his operas in its repertory; no orchestra exists without performing his tone poems regularly; few singers plan a recital without a group of Strauss Lieder in the program. He dominated the music-making of his time both as composer and conductor.

He was born in Munich on June 11, 1864, son of the principal horn player in the Munich Court Orchestra. He composed his first symphony when he was sixteen and his second three years later. (It had its first performance in New York, conducted by a friend of his father, Theodore Thomas.) A Serenade for wind instruments so impressed the conductor-pianist Hans von Bülow that he commissioned a Suite for woodwind and invited the twenty-year-old Strauss to conduct the Meiningen Orchestra in the first performance. A year later Bülow offered him the post of assistant court conductor at Meiningen.

It seemed that nothing could go amiss for the young musician, but a Scherzo for piano and orchestra written for Bülow was rejected by the great man as "unplayable." Four years later Strauss changed the title to "*Burleske*" [JULY 23 AT TANGLEWOOD] and offered it to Eugen d'Albert, who gave it a brilliant performance. It is the first work in which we hear Strauss the parodist, paying tongue-in-cheek homage to Brahms and making musical fun of the Brahms-Wagner schism. This is the embryonic composer of the tone poem *Till Eulenspiegel's Merry Pranks* (1895) [ALSO JULY 23], in which rondo form is used as the framework for a *jeu d'esprit* about the escapades of a medieval rogue folk-hero who attacks the philistines, mocks religion, and ends on the gallows. The rogue is, of course, Strauss himself, mocking those who


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PHOTO: JOSÉ LUIS PEDERNEIRAS

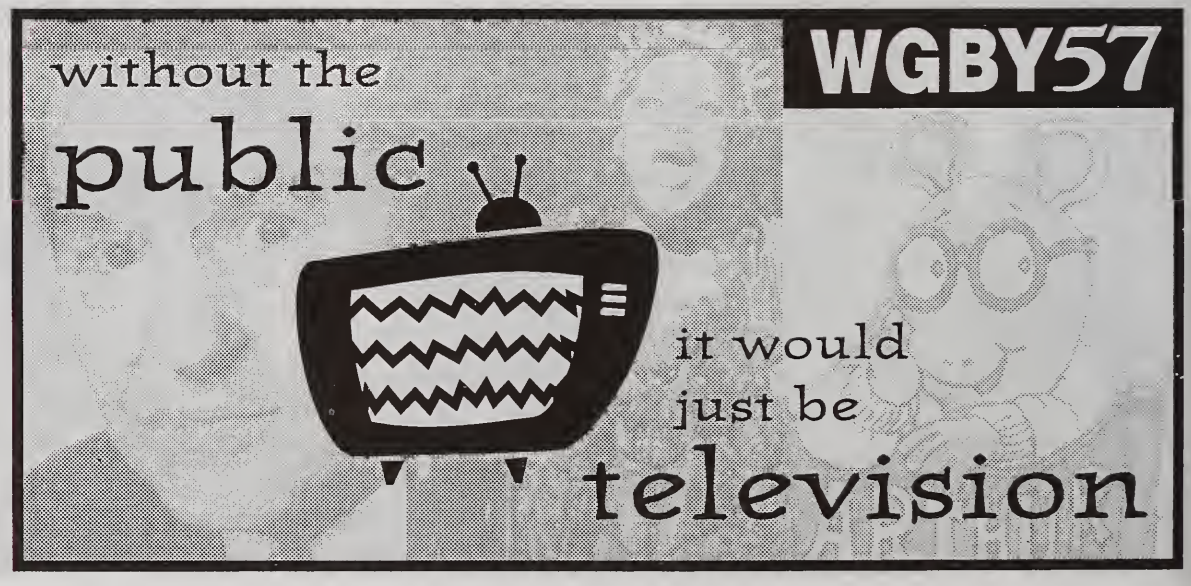
had disliked his first opera, *Guntram*.

The series of tone poems that catapulted Strauss to international fame in the 1890s began with *Macbeth*, although the first to be performed was the ardent and exciting *Don Juan*, conducted by Strauss himself at Weimar, where he had just been appointed court opera conductor. Contemporary with *Don Juan* (1889) is the most mature of his chamber works, the Violin Sonata [**July 23 Prelude at Tanglewood**]. It shares the tone poem's structural novelty (especially in the finale) and a quasi-operatic fervor. Strauss's penchant for quotation is evident here, with allusions to Schubert, Beethoven, and Wagner (*Tristan*). *Don Juan* was followed by five more tone poems, of which *Ein Heldenleben* is the most overtly autobiographical, but the greatest musically is *Don Quixote* [**August 1 at Tanglewood**], a set of variations with solo cello (and other solo instruments) representing the deluded knight. Strauss here attained tenderness and pathos which he rarely achieved so compellingly again.

In 1894 Strauss married the soprano Pauline de Ahna. She was a temperamental, even tempestuous woman, outspoken and eccentric; but Strauss adored her, and their marriage lasted for fifty-five years without his eyes straying to anyone else. As a wedding present he composed the four songs of his Opus 27. All four are cherished by singers, but none more than "Morgen!," a magical evocation of the rapture of love, while "Cäcilie," written the night before their wedding, is an impassioned outpouring of erotic melody. Pauline retired from the stage after the birth of their son in 1897 but continued to sing on the concert platform for another decade, usually with Strauss accompanying her or conducting the orchestra. Many of his best songs were written with her voice in mind, "Das Rosenband," for example, or "Leises Lied." Some of his earlier (pre-Pauline) songs were written for his aunt Johanna, a gifted amateur singer. "Winternacht" is one of these. [**All these songs can be heard in the July 21 Ozawa Hall concert.**]

*The Strausses' wedding photo*

While Pauline was giving birth, Strauss was on tour playing the piano part in his melodrama (speaking voice with music) *Enoch Arden* [**Also July 21 in Ozawa Hall**], a setting of a German translation of Tennyson's poem about a "Robinson Crusoe" who returns from years on a desert island to find that his beloved has married someone else. Strauss wrote this for Ernest von Possart, an actor who became *intendant* (administrator) of the Munich Court Opera. It is one of Strauss's most curious works and perhaps his



heart was not in it, for large stretches of the poem are spoken unaccompanied.

Appointed court conductor to Kaiser Wilhelm II in Berlin in 1898, he came into contact with leaders of the arts in other areas besides music, particularly the director Max Reinhardt, whose production of Oscar Wilde's play *Salomé* confirmed Strauss's conviction that it was a ready-made subject for operatic treatment. The result created a scandal because it was regarded by some as blasphemous and obscene, but the majority acclaimed it. With the money he made from *Salome* he built a handsome villa in Garmisch, where he lived for the rest of his life. The first composition on which he worked there also stemmed from a Reinhardt production, in this case of Hugo von Hofmannsthal's version of Sophocles' *Elektra*. Strauss cut the play to form a libretto and asked Hofmannsthal for a few extra lines, thus beginning a collaboration that was to continue for twenty years.

*Strauss's villa at Garmisch*

With the next collaboration, the "comedy for music" *Der Rosenkavalier*, they achieved an overwhelming triumph which they never surpassed as far as the public was concerned. The glittering score, magnificent characters, and setting in an eighteenth-century Vienna seen through Freudian eyes appealed to all sections of the audience. They followed it in 1912 with a *commedia dell'arte* combination of play—Molière's *Le Bourgeois Gentilhomme*—with one-act opera—*Ariadne auf Naxos*. Strauss's incidental music for the former is stylish pastiche of a superior kind **[July 23 at Tanglewood]**, better-known as a suite because when the work was revised in 1916, the Molière play and its music were dropped and a sung Prologue substituted.

They collaborated on three more operas before Hofmannsthal died in 1929. Strauss's next librettist was the Austrian Jew Stefan Zweig. After the Nazis came to power in 1933, Strauss ill-advisedly allowed himself to be appointed president of Goebbels's Reich Music Chamber. His attitude to the Hitler regime is still a matter of controversy, but his beloved daughter-in-law was Jewish and his principal motivation was to protect her and her two sons. Within eighteen months he was dismissed from the post and further collaboration with Zweig was forbidden. As always, Strauss's refuge was in work, and during 1935 he turned to the poetry of Rückert for three settings for unaccompanied male chorus **[July 23 Prelude in Ozawa Hall]**. His choral works, though relatively neglected, are well worth exploration and provide formidable challenges to the singers. *Die Göttin im Putzzimmer* (*The Goddess in her Boudoir*) **[July 16 Prelude in Ozawa Hall]** is a delightful allegory about artistic creation and love, very different from the three Rückert settings of a few months later, which seem to reflect Strauss's personal predicament: "I only know one more quiet house... Many a guest is already staying there. But there is still room for others in the grave."

Despite the grim circumstances, music still flowed from Strauss's pen: four more operas, including the crowning masterpiece *Capriccio* in 1942, and then a group of masterly instrumental works, among them an oboe concerto and a "poem for twenty-three solo strings," *Metamorphosen*, an elegy for the Germany that nurtured Strauss and which he saw the Nazis destroy.

Michael Kennedy's most recent book is *Richard Strauss: Man, Musician, Enigma*. His other books include three volumes in the Master Musicians series (on Mahler, Strauss, and Britten) as well as the *Oxford History of Music* and *Concise Oxford Dictionary of Music*, *Portrait of Elgar*, *Portrait of Walton*, *The Works of Ralph Vaughan Williams*, and biographies of Sir John Barbirolli and Sir Adrian Boult. A frequent broadcaster and lecturer, he became the sole music critic for London's *Sunday Telegraph* in 1989, having long served as an editor and music critic for the *Daily Telegraph*.

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Friday, July 16, at 8:30

SEIJI OZAWA conducting

STRAVINSKY — Chorale Variations by J.S. Bach on the Christmas song, "Vom Himmel hoch da komm' ich her," arranged for chorus and orchestra

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text and translation are on page 22.

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STRAVINSKY

Suite from the ballet *Pulcinella*

I. Sinfonia (Ouverture): Allegro moderato
II. Serenata: Larghetto
(a) Scherzino
(b) Allegro
(c) Andantino
III. Tarantella
Toccata: Allegro
IV. Gavotta con due variazioni
V. Vivo
VI. (a) Menuetto: Molto moderato
(b) Finale: Allegro assai

INTERMISSION

MOZART

Mass in C minor, K.427(417a)

Kyrie
Gloria
Gloria in excelsis
Laudamus te
Gratias agimus tibi
Domine Deus
Qui tollis peccata mundi
Quoniam tu solus sanctus
Jesu Christe—Cum sancto spiritu
Credo
Credo in unum Deum
Et incarnatus est
Sanctus
Benedictus

HEI-KYUNG HONG, soprano
SUSANNE MENTZER, mezzo-soprano
RICHARD CLEMENT, tenor
JOHN RELYEA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation begin on page 28.

**The Boston Symphony Orchestra continues the celebration of Seiji Ozawa's 25th Anniversary Season with the BSO with special events throughout this summer at Tanglewood. Take part in the Seiji Ozawa trivia contest and enter to win a trip to either New York or Boston for a BSO performance.**

## How much do you know about Seiji?

Which two world-famous maestri became Seiji Ozawa's mentors and lifelong friends?

_____

Of which two North American orchestras was Seiji Ozawa music director before the BSO?

_____

What world-famous cellist does Seiji Ozawa regard like a brother?

_____

Which two operas has Seiji Ozawa recorded with the BSO?

_____

Playing what sport did Seiji Ozawa suffer the hand injury that ended his hope of becoming a pianist? _____

With which orchestra did Seiji Ozawa serve as assistant conductor during the 1961-62 season? _____

How many siblings does Seiji Ozawa have? _____

---

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## NOTES ON THE PROGRAM

### IGOR STRAVINSKY

**Chorale Variations by J.S. Bach on the Christmas song "Vom Himmel hoch da komm' ich her," arranged for chorus and orchestra**

*First performance: May 27, 1956, Ojai Festival, California, Robert Craft (the work's dedicatee) cond.*

*First BSO performance: July 25, 1982, Tanglewood, Kurt Masur cond., Tanglewood Festival Chorus, John Oliver, cond. (only previous Tanglewood performance)*

**Suite from the ballet *Pulcinella***

*First performance (complete ballet): May 15, 1920, Ballets Russes at the Paris Opera, Ernest Ansermet cond.*

*First BSO performance of suite (American premiere; five movements, from manuscript): December 1922, Pierre Monteux cond.*

*First Tanglewood performance: (complete ballet score) August 6, 1954, Lukas Foss cond.; (suite) July 19, 1970, Michael Tilson Thomas cond.*

*Most recent Tanglewood performance of suite: August 5, 1994, Seiji Ozawa cond.*

### WOLFGANG AMADÈ MOZART

**Mass in C minor, K.427(417a)**

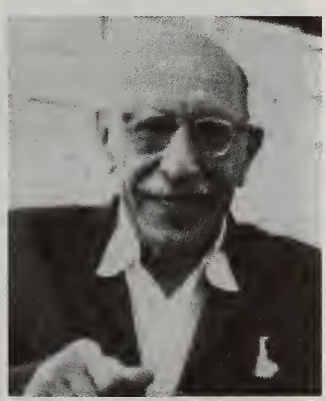
*First performance: October 3, 1783, St. Peter's, Salzburg, Mozart cond.*

*First BSO performance (Kyrie and Gloria only): August 4, 1956, Tanglewood, Leonard Bernstein cond., Phyllis Curtin, Eunice Alberts, John McCollum, vocal soloists; Festival Chorus*

*First complete BSO performances: March 1978, James Levine cond., Kathleen Battle, Maria Ewing, Philip Creech, John Cheek; Tanglewood Festival Chorus, John Oliver cond.*

*Only previous complete Tanglewood performance: June 29, 1986, Charles Dutoit cond., Benita Valente, Lorraine Hunt, Mark DuBois, John Ostendorf; Tanglewood Festival Chorus*

IGOR STRAVINSKY's arrangement of Bach's intricate set of canons in variation form on a hymn tune by Martin Luther might never have come about were it not for the centuries-old civic rivalry of the Italians. In 1955 Stravinsky (1882-1971) had composed his *Canticum sacrum*, commissioned for performance by the organizers of the Venice Biennale International Festival of Contemporary Music as an homage to Venice, in honor of the city's patron saint, the evangelist Mark, and designed for performance in the Saint's own cathedral. But the *Canticum sacrum* was rather short, and Stravinsky wanted another new work on the program. Having already become interested in the work of the late Renaissance composer Gesualdo, he proposed to the festival committee that he complete one of Gesualdo's sacred choral works that had come down to the present lacking two voice parts, and add to it a few other Gesualdo pieces. The committee objected that Gesualdo was a Neapolitan; his music would not be performed in the sacred precincts of Venice's principal church. So Stravinsky put off his Gesualdo reconstruction for several years and turned instead to the music of Bach—who, being a German rather than an Italian from some other city, was more acceptable.



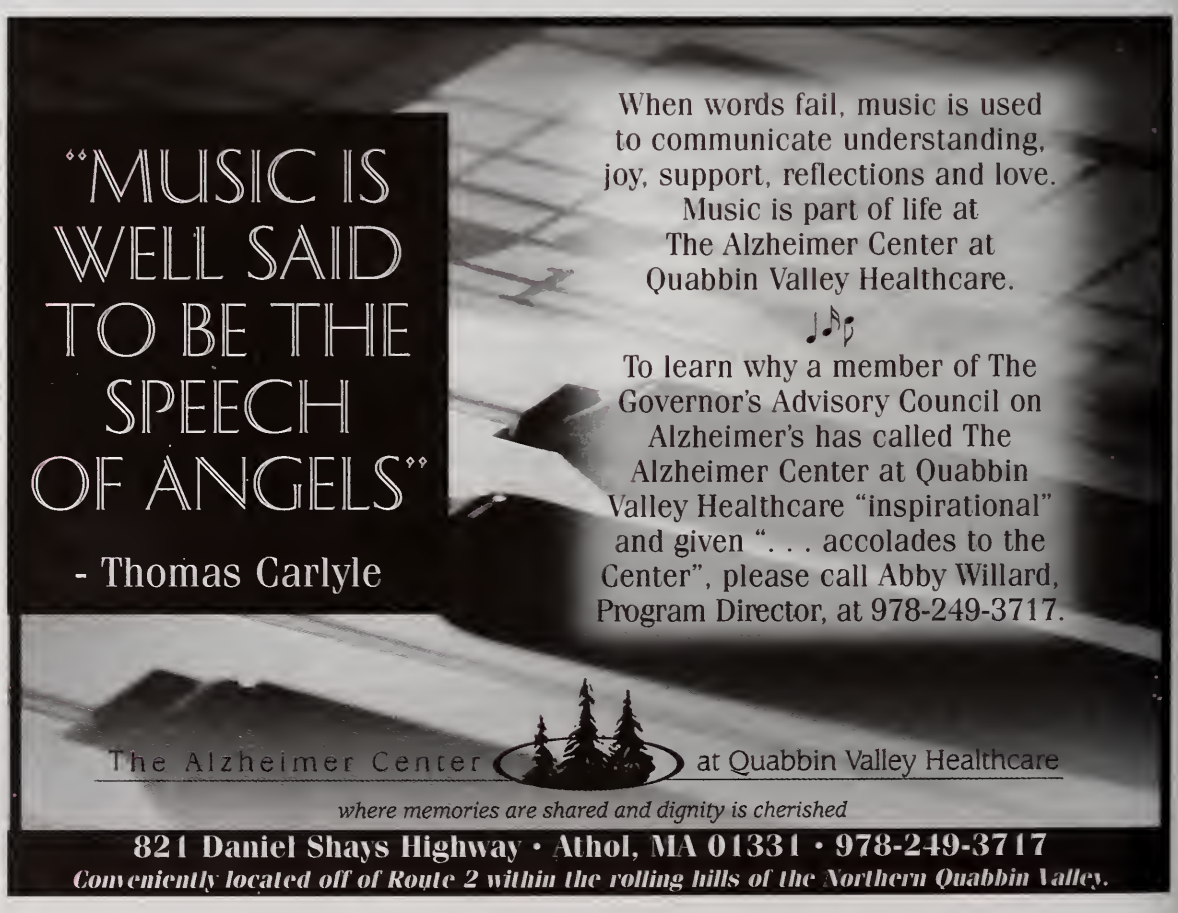
J.S. Bach composed his canonic variations to mark his entry into Christoph Mizler's Society of the Musical Sciences in Leipzig in 1746. Since strict canons were regarded as the most "scientific" kind of composition, Bach offered a technically brilliant set of canons based on Martin Luther's Christmas hymn "Vom Himmel

hoch da komm' ich her." Stravinsky took Bach's work, in five variations, and orchestrated the whole, prefacing it with a version of Bach's harmonization as found in the *Christmas Oratorio*. But he did not simply divide Bach's organ lines among the instruments of the orchestra; he sometimes added independent counterpoint, and he created new canons in the second and third variations. He also put the second, third, and fourth variations in different keys (G, D-flat, and G, respectively), retaining Bach's original C major for the rest. And he calls for a chorus to sing the chorale melody itself, highlighting the origin of the work in a congregational song.

| | |
|---|---|
| Vom Himmel hoch da komm' ich her, | From heaven above I come hither, |
| Ich bring' euch gute neue Mähr | I bring you great good tidings. |
| Der guten Mähr bring' ich so viel, | I bring great good tidings, |
| Davon ich sing'n und sagen will. | Of which I want to sing and speak. |

* * * * *

After the end of World War I, Serge Diaghilev was eager to bring his prize composer, Igor Stravinsky, back into the fold of his Ballets Russes, with which he had achieved such epochal pre-war successes as *The Firebird*, *Petrushka*, and *The Rite of Spring*. Big ballet productions had not been practical during the war, and Stravinsky had worked during that time with a Swiss writer, C.F. Ramuz, in the creation of a small stage work, *The Soldier's Tale*, which had been produced with great success. Diaghilev was jealous and sought a project to attract Stravinsky's interest. The Ballets Russes had recently produced a piece based on old works by Scarlatti dressed up in new orchestrations, and Diaghilev thought Stravinsky might enjoy a similar undertaking. The new idea was first proposed to Stravinsky in a letter of June 10, 1919, from Ernest Ansermet, who was then conducting the Ballets Russes. When Stravinsky



first learned that Diaghilev wanted him to arrange the music of Pergolesi, the composer thought the impresario had taken leave of his senses. He knew little of Pergolesi's work—only the little intermezzo *La serva padrona* and one liturgical work, the *Stabat mater*—and he didn't think much of that little. Diaghilev, who was an experienced musician as well as an impresario, had already gathered pieces he thought might be suitable in a balletic context (mostly by buying them from a Neapolitan professor who had a lucrative sideline in selling copies of music from the Naples Conservatory), and he finally persuaded Stravinsky at least to look at what he had collected—much of it, he said, completely unknown. The composer fell in love with what he saw and agreed at once to accept the commission. We do not know exactly when he reached this decision, but he began actively composing in early September, though he only signed a contract for the ballet in December. Diaghilev, Stravinsky, and the choreographer Massine jointly created a scenario for the course of the action, and Stravinsky set to work choosing and "coloring" the two-hundred-year-old scores.

Stravinsky did not realize at the time, though we now know, that of the selections he finally used in his ballet, fewer than half were actually by Pergolesi, so the official title of the full work—"Pulcinella, Ballet in One Act for Small Orchestra and Three Solo Voices, Based on Music of Pergolesi"—is, at least in retrospect, seriously misleading. And considering that the genuine Pergolesi is to be found almost entirely in the songs (which are not included in the orchestral suite), the title is even more thoroughly incorrect for the suite. The other composers include two—Domenico Gallo and Alessandro Parisotti—who are almost entirely unknown; Gallo, in particular, composed the original material on which Stravinsky based the Overture; the Scherzino, Allegro, and Andantino group; and the Finale. The Tarantella comes from a series of six *Concerti armonici* once considered to be among Pergolesi's most famous works, but which are actually by a Dutch count named Unico Wilhelm von Wassenaer (these were copied out from originals in the British Museum by the Belgian musicologist E. van der Straeten). The Toccata and the following Gavotta are from a harpsichord work by that favorite composer, "anon." And, finally, the Serenata, the Trio of the Scherzino, the Vivo, and the Minuetto are based on originals by Pergolesi himself. When doing his work of "recomposition," Stravinsky often worked directly on the manuscripts sent for his consideration, working out the details of his own version before then writing them directly into the full score, as he reported he was doing on December 5.

Of course, the actual source of the originals need not trouble us in the slightest when listening to Stravinsky's witty score. What matters in the concert hall is the use to which Stravinsky put these borrowed ideas, and on that point there has been general agreement from the very beginning: they have become thoroughly and delightfully Stravinskyized. For the most part he retained the original melodies and bass parts, but he made the phrases less regular using unexpected repetitions or elisions, and he elaborated the harmonies by adding ostinatos or prolonging chords beyond the point at which they would normally change. He chose to write for a fairly standard classical orchestra—woodwinds in pairs without clarinets, no percussion, and the strings divided in *concertino* and *ripieno* sections. The one rather unlikely component (from the eighteenth-century point of view) is the trombone, but Stravinsky's amusing writing for that instrument, especially in conjunction with the double bass in the Vivo, more than justifies its inclusion.

Stravinsky confessed that he had a wonderful time working on this score, and although it had no immediate repercussions in his next compositions, it undoubtedly brought home to him some unexplored possibilities of eighteenth-century style treated anew in the twentieth century and ultimately led to such neo-Classical marvels as *Oedipus Rex*, the Symphony in

C, and *The Rake's Progress*. And quite aside from the role *Pulcinella* played in engineering Stravinsky's turn to neo-Classicism, the joyous wit inherent in the score itself remains its own justification.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

* * * * *

The *Requiem* is the most famous of Mozart's many unfinished works. The Mass in C minor is the one most obscurely veiled in mystery and, at the same time, the one with the firmest promise of magnificence if only... But why is the Mass not finished? What happened? We know that death cut off the *Requiem* commissioned by the grey-cloaked stranger. We know that the concerts for which Mozart began a Concerto for violin and piano, K.315f, and a *Sinfonia concertante* for violin, viola, and cello, K.320e, were cancelled for court mourning. Sometimes we can guess intelligently, speculating that the C major suite for piano, K.399(385i), often called the "Suite in the Style of Handel," was a style study that had served its purpose when Mozart broke off after the *courante*. As for the C minor Mass, Alfred Einstein blames it on Constanze Mozart, pointing out that virtually all the works written for or associated with her are unfinished. That is true, but Einstein's biography glows in the dark with its author's hatred for Constanze, his almost equal contempt for her sister Aloysia (whom Mozart had wanted to marry in the first place), and his even greater loathing for their mother. Fascinating, but as an explanation not good enough.

Here, in summary form, is what we know about the history of the C minor Mass. We need to go back to 1777, when Mozart, then twenty-one, was in Mannheim and fell thunderously in love with the fifteen-year-old Aloysia Weber. Aloysia, whose disorganized father worked as a singer and copyist, was already well on the way to being a brilliant soprano, and her professional accomplishment and promise were crucial components in Mozart's passion. But when Mozart and Aloysia met again a year later in Munich, where she and her father were now employed, she made it clear that she was not interested. When Mozart made his permanent move from Salzburg to Vienna in the spring of 1781, he found that the Webers had preceded him to the capital, Aloysia as a singer and her father, who had meanwhile died, as a theater box office clerk. For five months Mozart lodged at the Webers, discovering that Aloysia was "even now not a matter of indifference" to him and welcoming the protection afforded by her husband's jealous vigilance (her husband was the painter Joseph Lange, whose unfinished portrait of Mozart is the most sensitive that has come down to us). Mrs. Weber, meanwhile, seems to have schemed to compromise the reputations of Mozart and of her third daughter, Constanze, also a soprano of some promise, and to point the two toward marriage. (The eldest Weber daughter, Josepha, a soprano as well, was the first Queen of the Night in *The Magic Flute*.) Mozart's father was ready with advice, animadversions, and warnings; all in all, Wolfgang's and Constanze's wedding day, August 4, 1782, was the end of an exhausting trail. Not even the end, because the task of reconciling old Leopold Mozart, whose formal consent arrived the day after the ceremony, was not over and not easy. Out of that background came Mozart's vow to compose a Mass for performance in Salzburg on the occasion of his and Constanze's first visit.

Mozart began the composition in the summer of 1782 and reported to his father on January 4, 1783, that he had "the score of half a Mass...lying here waiting to be finished." (Other projects that occupied Mozart about this time included the *Haffner* Symphony, the Serenade in C minor for wind instruments, the piano concertos in F, A, and C, K.413-15, and the first three of the six string quartets dedicated to Haydn.) The trouble is that "half a Mass" is still

all we have. It is possible that Mozart finished the work between January and his visit to Salzburg and that most of the Credo and the Agnus dei are lost and were so by 1840, the date of the score's first publication. It is possible that he never took the work beyond the halfway stage and that at the Salzburg performance he filled in with other music, presumably his own and presumably from other Masses: certainly the performance in a liturgical context of an incomplete Mass would have been unthinkable. That even the "complete" movements are not always quite finished—they run from beginning to end, but there are missing lines and parts in the Credo, Incarnatus, and Osanna—suggests that the latter hypothesis is more likely.

At any rate, a fragment it is, and we are faced not only with the frustration of not having what would have been Mozart's grandest and boldest setting of a sacred text, but also with the vexing question of "what happened?" That question is unanswerable and will remain so except in the almost completely unlikely event that the missing movements will show up. Still, it is impossible to refrain from wondering. Einstein's observation about the works for Constanze is not to be dismissed. This particular instance wants also to be considered in the context of Mozart's attitude to religion. He was a religious man, but he was not, most of his life, an intensely believing or devoutly observing Catholic; the remark of G.B. Shaw and others that his greatest religious composition was *The Magic Flute* is by no means frivolous. Mozart wrote to his father just after the wedding: "For quite a time we have gone to Mass and Confession and Communion together, and I found that never have I prayed so fervently or confessed and communicated so devoutly as at her side; and it was the same for her."

This was not Mozart's usual way, and it may be that some months into the marriage his observances receded into their previous less fervent and less devout state, with the consequence that he found it impossible to continue with his only liturgical work written not on commission or contract but *ex voto*. Another line of speculation concerns the music itself. It is obvious that the Mass embraces an extraordinary diversity of style and manner, whose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extremes could be defined by the severity of the Handelian *Qui tollis* or perhaps the *Cum sancto spiritu* fugue at one end, and the operatic, virtuosic, sensuous *Et incarnatus est* at the other.

1782 was the year Mozart got to know the music of Handel and Johann Sebastian Bach, an event that brought about an enormous stretching of his language by adding the resources of Baroque contrapuntal learning to the *galant* manner he had inherited from Bach's youngest son, John Christian, and others of that generation. The end result of that fusion was the easy, totally integrated contrapuntal mastery of the late piano concertos, operas, and symphonies. But before there could be a first movement of the C major piano concerto, K.503, or of the *Prague* Symphony, Mozart had to find his way in a series of works in which he tried his hand at the newfound old style and explored its possibilities. It meant that for a while he wrote fugues—compositions, in other words, in which the Baroque element was isolated rather than wed to Mozart's "normal" language—and it also meant the occasional curious style exercise like the Handelian keyboard suite mentioned earlier. Psychiatrists might be glad to know that there is also, from around 1784, a solidly chordal *Marche funèbre del Signor Maestro Contrapunto*. Mozart's "Baroque" works include, with a few dry pieces, some unfinished ones: an exercise had served its purpose, or Mozart saw that he was on an unprofitable tack, or, maneuvering about strange territory, he was simply perplexed by the question of how to continue and conclude. It is not difficult to imagine Mozart, some time early in 1783, turning over the leaves of the growing pile of manuscript of the Mass, scratching his head, wondering where in the world this piece wanted to go, and then, in the absence of a strong inner compulsion to go forward, deciding either to defer thinking about the problem for a while or to abandon the score then and there. After all, there was much else to do, and surely the problem of what to perform in Salzburg would solve itself somehow...

The music for this Mass makes one further appearance in Mozart's career. In January 1785,


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the Viennese Society of Musicians asked him for a choral work to be sung at a pair of concerts in March. He was extremely busy that winter: his father was visiting Vienna, as was Haydn; there were two quartet sessions at which his six Haydn quartets were played; also, between the New Year and mid-March, he took part in eleven public concerts which included the premieres of the just completed D minor and C major piano concertos, K.466 and 467. No wonder he had to notify the Society that he would be unable to produce a whole new Psalm as promised. To meet his obligation, he turned to the Kyrie and Gloria of the C minor Mass, which had not been heard outside Salzburg, added two arias and an insert for solo voices before the final chorus, adapted the whole to Italian verse paraphrases from the *Penitential Psalms* (the libretto is the work of Lorenzo da Ponte, later celebrated as Mozart's collaborator in *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*), and thus produced *Davidde penitente*, K.469.

To the story of *Davidde penitente* there is a curious postscript. When the English composer Vincent Novello and his wife visited Mozart's widow and son in Salzburg in 1829, one of their many questions concerned *Davidde penitente*, and Novello recorded the following in his travel diary: "The *Davidde Penitente* originally a grand Mass which [Mozart] wrote in consequence of a vow that he made to do so, on [his wife's] safe recovery after the birth of their first child—relative to whom he had been particularly anxious. This Mass was performed in the Cathedral at Salzburg and Madame Mozart herself sang all the principal solos..." It is interesting that Constanze should have failed to remember that the vow concerned not the birth of their child, but Mozart's bringing her home as his bride. Perhaps her forgetfulness was the counterpart of her husband's failure to finish the Mass or the other compositions associated with her.

In many respects the C minor Mass stands in isolation in Mozart's church music. Its greatness is really anticipated only in the D minor Kyrie, K.341, written for Munich in 1781; afterwards, Mozart set no more sacred texts until the *Ave verum corpus* and the *Requiem* eight years later. Moreover, the C minor Mass is uniquely expansive in scale, Mozart's procedure being to take clauses of text and turn them into separate arias, ensembles, or choruses. Complete, it would amount to more than an hour and a half of music. (Bach's Mass in B minor is the example most familiar to us of such a setting, though Mozart would have known models by Austrian church musicians of his generation and the one preceding.)

The deep solemnity of the **Kyrie eleison** is relieved by the gentler major-mode soprano solo for the **Christe**. The solo writing here and later suggests that Constanze Mozart was no mean singer: terrifying things are asked for in range, including a downward extension to A below middle C, and the singer is expected to have a perfect command of large skips, arpeggios, scales, and chains of trills. The **Gloria** is a brilliant C major trumpet-and-drums chorus, but with room for a more yielding music in response to "*bonae voluntatis*." It ends quietly, preparing the way for the florid soprano aria on **Laudamus te**. The **Gratias** chorus, with its dotted rhythms and pungent harmonies, looks back to the Baroque; Mozart also expands the sonority by writing for five-part chorus with two sections of sopranos. The **Domine Deus** duet is archaic with its spare polyphony, but toward the end, when the voices cross so that we hear two high B-flats and then two A's in succession, but produced by the two women in alternation, we have one of Mozart's most beguiling monuments to sheer sensuous beauty. **Qui tollis** is in the grandest way Handelian—a magnificent double chorus, with splendidly imagined tensions between the sustained vocal lines and the sharply dotted string rhythms. The harmonies become intensely chromatic, and the movement is one of the summits of Classic church music. The **Quoniam** trio and the fugue on **Cum sancto spiritu**—the two separated by a huge outburst on the name of **Jesu Christe**—join brilliance to learning.

The **Credo** is again in the vigorous C major trumpets-and-drums style, though those instruments themselves are for the moment absent. Parts for second violins and violas are largely missing and have had to be supplied. **Et incarnatus est** is another of the great moments in

Mozart, and one that has given offense to those who believe that sacred music is one thing and secular another. Mozart has written a sublime quartet for Constanze with flute, oboe, and bassoon, accompanied by soft strings and organ. Quite formally, the music draws to a halt on a six-four chord, that unmistakable sound that introduces cadenzas in classical concertos, and the quartet does indeed take off on a most beautiful, written-out cadenza, concluding trill and all. In this aria—it is like Figaro's Susanna in church—Mozart puts brilliance to work in the service of lyric ecstasy. Here, too, string parts are missing from the first vocal entrance until after the cadenza and have had to be supplied by the editor. And with that, the Credo breaks off. The **Sanctus** is another grand movement for double chorus, with most of Chorus II missing in the sources. The **Benedictus** for the first time gives us the sound of a full solo quartet and it leads to a reprise of the joyous double-chorus **Osanna**.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published two compilations of his program notes—*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*—including many written for the Boston Symphony.

**Kyrie** (SATB chorus, soprano I solo)

| | |
|---|---|
| Kyrie eleison. | Lord, have mercy upon us. |
| Christe eleison. | Christ, have mercy upon us. |
| Kyrie eleison. | Lord, have mercy upon us. |

**Gloria** (SATB chorus)

| | |
|---|---|
| Gloria in excelsis Deo, | Glory be to God on high, |
| et in terra pax | and on earth |
| hominibus bonae voluntatis. | peace to men of good will. |

**Laudamus te** (Soprano I solo)

| | |
|---|---|
| Laudamus te, benedicimus te, adoramus | We praise thee, we bless thee, |
| te, glorificamus te. | we worship thee, we glorify thee. |

**Gratias** (SSATB chorus)

| | |
|---|---|
| Gratias agimus tibi propter magnam | We give thanks to thee for |
| gloriam tuam. | thy great glory. |

**Domine Deus** (Soprano I, Soprano II soli)

| | |
|---|---|
| Domine Deus, Rex coelestis, | O Lord God, heavenly King, |
| Deus pater omnipotens; | God the Father Almighty; |
| Domine fili unigenite | O Lord, the only-begotten Son |
| Jesu Christe; | Jesus Christ; |
| Domine Deus agnus Dei, | O Lord God, Lamb of God, |
| filius Patris. | Son of the Father. |

**Qui tollis** (SATB/SATB chorus)

| | |
|---|---|
| Qui tollis peccata mundi, miserere nobis. | Thou that takest away the sins of the world, have mercy upon us. |
| Qui tollis peccata mundi, suscipe deprecationem nostram. | Thou that takest away the sins of the world, receive our prayer. |
| Qui sedes ad dexteram Patris, miserere nobis. | Thou that sittest at the right hand of God the Father, have mercy upon us. |

**Quoniam** (Soprano I, Soprano II, Tenor soli)

| | |
|---|---|
| Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, | For thou only art holy; thou only art the Lord; thou only art most high, |

**Jesu Christe** (SATB chorus)

| | |
|---|---|
| Jesu Christe. | Jesus Christ. |

**Cum sancto Spiritu** (SATB chorus)

| | |
|---|---|
| Cum sancto spiritu in gloria Dei Patris. Amen. | with the Holy Ghost in the glory of God the Father.Amen. |

**Credo** (SSATB chorus)

| | |
|---|---|
| Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium; | I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible: |
| Et in unum Dominum Jesum Christum, filium Dei unigenitum, et ex patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patris per quem omnia facta sunt; | And in one Lord Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds, God of God, Light of Light, Very God of Very God, begotten, not made, being of one substance with the Father, by whom all things were made; |
| Qui propter nos homines et propter nostram salutem descendit de coelis. | Who for us men, and for our salvation came down from heaven. |

**Et incarnatus est** (Soprano I solo)

| | |
|---|---|
| Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. | And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. |

**Sanctus** (SATB/SATB chorus)

| | |
|---|---|
| Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. | Holy, holy, holy, Lord God of hosts, |
| Pleni sunt coeli et terra gloria tua. | heaven and earth are full of thy glory. |
| Osanna in excelsis. | Hosanna in the highest. |

## GUEST ARTISTS

### Hei-Kyung Hong

Making her Boston Symphony debut in this concert, lyric soprano Hei-Kyung Hong has captured critical and popular acclaim in the world's leading opera houses and concert halls. As a winner of the 1982 Metropolitan Opera National Council Auditions, Ms. Hong made her Met debut in the 1984-85 season as Servilia in Mozart's *La clemenza di Tito*. She has since returned to the Met for more than 150 performances in eighteen different roles, including Ilia in Mozart's *Idomeneo* opposite Plácido Domingo, Juliette in Gounod's *Roméo et Juliette*, Mimì in *La bohème*, Micaela in *Carmen*, Gilda in *Rigoletto* opposite Luciano Pavarotti, Liù in *Turandot* also opposite Pavarotti, Adina in *L'elisir d'amore*, Lauretta in *Gianni Schicchi*, Rosina in Corigliano's *The Ghosts of Versailles*, and Freia in *Das Rheingold*. In the 1998-99 season Ms. Hong returned to the Met repeating the roles of Micaela and Mimì; she also sang Mimì in a return engagement with Dallas Opera. Ms. Hong opened the season of the New York Chamber Symphony with a gala concert of Mozart and a concert featuring Handel arias and Barber's *Knoxville: Summer of 1915* led by Gerard Schwarz. This past season also saw the release of Ms. Hong's first solo recording of opera arias on RCA Red Seal, and, on Teldec Classics, a disc of operatic duets with mezzo-soprano Jennifer Larmore, and a complete recording of Bellini's *I Capuleti e i Montecchi*. Highlights of her 1997-98 season included a recital at the White House for President Clinton and President Kim of Korea and a duet concert with tenor Andrea Bocelli at the Kennedy Center's Spring Gala. In January 1998 she presented her New York recital debut at Alice

Tully Hall and later returned to Washington Opera as Zerlina in *Don Giovanni*. Ms. Hong made her European operatic debut during the 1996-97 season in Nice as Mimì; she has also appeared at the Opéra-Bastille in Paris, the Vienna Staatsoper, and Netherlands Opera. Ms. Hong made her Lyric Opera of Chicago debut as Musetta in *La bohème* and her San Francisco Opera debut as Gilda in *Rigoletto*. She has also appeared with Washington Opera, Dallas Opera, Cincinnati Opera, Opera Colorado, Seattle Opera, San Diego Opera, and Canadian Opera, where her debut was in a nationally telecast production of *La bohème*. Ms. Hong's appearances with orchestra have included Mahler's Symphony No. 4 with the Los Angeles Philharmonic under André Previn, *Carmina burana* at the Ravinia Festival with James Levine, a concert performance of *La bohème* for her Philadelphia Orchestra debut under Charles Dutoit, her Baltimore Symphony debut in Mozart's *Requiem* under Trevor Pinnock, her Orchestra of St. Luke's debut in music of Schubert under Julius Rudel, and her New York Philharmonic debut in Giuseppe Sinopoli's *Lou Salome Suite* with the composer conducting. She made her national television debut in a 1988 PBS gala concert singing excerpts from *La bohème* with tenor Jerry Hadley. In the summer of 1995 she traveled to Korea for performances celebrating the fiftieth anniversary of Korea's independence, including a performance in the Seoul Olympic Stadium and two concerts of arias and duets with Plácido Domingo. Ms. Hong made her recording debut as Woglinde in *Das Rheingold* under James Levine, with whom she has also recorded the role of the High Priestess in *Aida*. A native of Seoul, Korea, Ms. Hong is a graduate of the Juilliard School of Music. While at Juilliard she appeared in a number of productions


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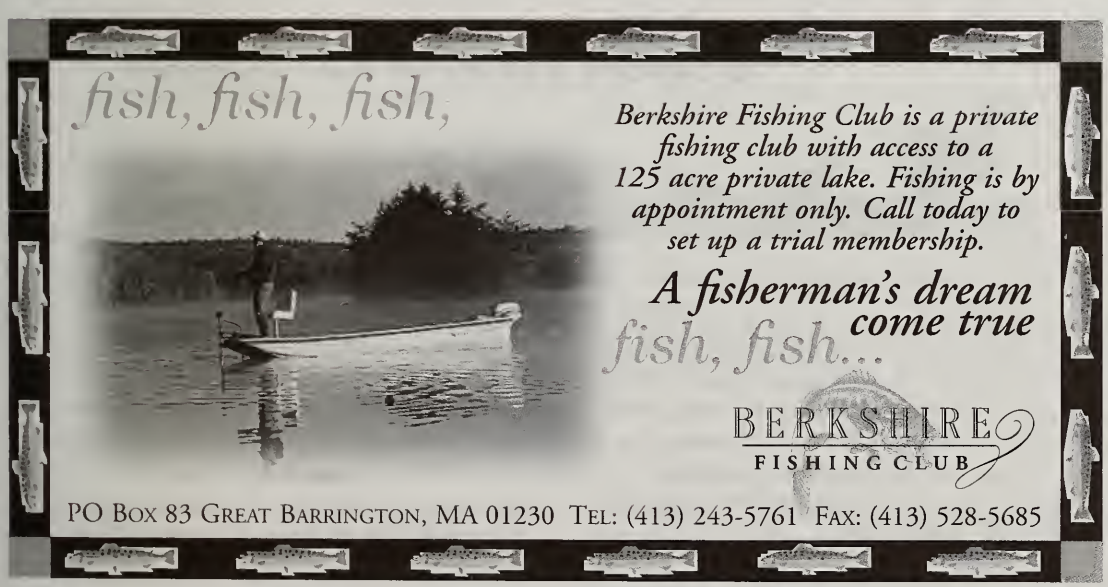
with the American Opera Center. She also participated in master classes at Juilliard with Tito Gobbi, Elisabeth Schwarzkopf and Walter Legge, and Gérard Souzay, and was one of four young American singers invited to attend Herbert von Karajan's opera classes at the 1983 Salzburg Festival.

**Susanne Mentzer**

A familiar face at the Metropolitan Opera, La Scala, Covent Garden, the Bastille Opéra in Paris, and other prestigious houses, American mezzo-soprano Susanne Mentzer is as much at home in the dramatic repertoire of Berlioz, Massenet, and Richard Strauss as in the coloratura repertoire of Rossini, Bellini, and Donizetti. This season she appeared at the Metropolitan Opera as Cherubino in a new production of Mozart's *The Marriage of Figaro* televised by PBS and performed the role of Giuletta in a production of Verdi's little-known second opera, *Un giorno di regno*, at London's Royal Opera in May 1999. Her 1999-2000 season includes Bellini's *I Capuleti e i Montecchi* at Los Angeles Opera, Mozart's *Marriage of Figaro* and Offenbach's *Tales of Hoffmann* at the Met, and Bellini's *Norma* in Marseilles. Last season she appeared at the Met as Nicklausse in *Tales of Hoffmann* and as the Composer in Strauss's *Ariadne auf Naxos*, a role she reprises this summer at Aix-en-Provence. She has portrayed Dorabella in a new Met production of *Così fan tutte* both in a nationally televised New York performance and also during the Met's tour of Japan. In 1998-99, Ms. Mentzer's engagements included recitals at Carnegie's Weill Recital Hall with pianist Craig Rutenberg, at the 92nd Street Y with guitarist Sharon Isbin, and at Alice Tully Hall with the Chamber Music Society of Lincoln Center. In May she sang the role of the Child in Ravel's *L'Enfant et les sortilèges* with the Cleveland Orchestra under Pierre Boulez both in Cleveland and at Carnegie Hall. Other performances included Rossini's *Stabat Mater* with Roberto Abbado and the San Francisco Symphony, Mozart's C minor Mass with Esa-Pekka Salonen and the Los Angeles Philharmonic in Los Angeles and New York, Berlioz's *Les Nuits d'été* with Christoph Eschenbach and the Houston Symphony, and Berg's Seven Early Songs with the Orchestre National de France conducted by Hans Vonk. Appearances at the Bastille Opéra have included Adalgisa in Bellini's *Norma*, Caesar in Handel's *Giulio Cesare*, and Mélisande in Debussy's *Pelléas et Mélisande*. Her La Scala performance of Zerlina in Mozart's *Don Giovanni* has been released on video. Ms. Mentzer's most recent recordings include the Haydn opera *L'isola disabitata* and Haydn's cantata *Arianna a Naxos* on Arabesque, and a disc of international folksongs, "Wayfaring Stranger," with guitarist Sharon Isbin on Erato. She has also recorded Cherubino in Mozart's *The Marriage of Figaro*, Idamante in Mozart's *Idomeneo*, Rosina in Rossini's *The Barber of Seville*, and Gounod's *Faust* with the Welsh National Opera. Ms. Mentzer has worked with such conductors as Neville Marriner, Charles Mackerras, Colin Davis, Daniel Barenboim, Kurt Masur, Sir Georg Solti, Zubin Mehta, Kent Nagano, Giu-

seppe Sinopoli, John Nelson, Bernard Haitink, and Seiji Ozawa, among others. Since 1992 she has organized the annual Jubilate opera benefit for Bonaventure House, a Chicago residence for people living with AIDS. Inspired by two chance meetings with Bonaventure executive director Robert Rybicki, Ms. Mentzer decided to bring together such stars of the opera world as Plácido Domingo, Sylvia McNair, Samuel Ramey, William Sharp, Carol Vaness, and others every fall to raise funds for Bonaventure House and to commemorate the artists and professionals whom the opera world has lost to the disease. Ms. Mentzer made her Boston Symphony debut at Tanglewood in 1982, later appearances with the orchestra having included a return Tanglewood engagement in 1984 and subscription concerts in 1983 and 1991.

**Richard Clement**

Richard Clement is recognized as one of the leading young American lyric tenors in the music world today for his operatic, concert, and recital appearances. Mr. Clement opened his 1998-99 season in performances of Beethoven's *Missa Solemnis* and Symphony No. 9 with the National Symphony conducted by Robert Shaw. Additional performances with Shaw included Beethoven's *Missa Solemnis* with the Saint Louis Symphony, and Haydn's *The Seasons* and Handel's *Messiah* with the Atlanta Symphony. Other performances included Beethoven's Mass in C with the Handel and Haydn Society conducted by Christopher Hogwood, Mendelssohn's *Elijah* with the Philadelphia Orchestra conducted by Wolfgang Sawallisch, Mozart's *Requiem* with the Indianapolis Symphony conducted by Raymond Leppard, Haydn's *Harmoniemesse* with the Orchestra of St. Luke's conducted by Roger Norrington at Carnegie Hall, and Ravel's *L'Enfant et les sortilèges* with Frederica von Stade and the San Francisco Symphony conducted by Michael Tilson Thomas. Mr. Clement appeared as tenor soloist in Bach's *St. John* Passion with the Choral Arts Society of Washington at the Kennedy Center and returned to Frankfurt Opera for performances as Tamino in Mozart's *The Magic Flute*. In 1997-98 Mr. Clement made both his European concert and opera debuts: his European concert debut was with the City of Birmingham Symphony Orchestra in Mendelssohn's *Elijah*, and his European opera debut was as Don Ottavio in Mozart's *Don Giovanni* at Frankfurt Opera. Other recent engagements have included Barber's *Prayers of Kierkegaard* and Bartók's *Cantata profana* with the Atlanta Symphony, Britten's *War Requiem* with the Minnesota Orchestra, Mozart's *Requiem* with the Cleveland Orchestra, and Haydn's *The Creation* and *The Seasons* with the Orchestra of St. Luke's at Carnegie Hall. Mr. Clement made his New York Philharmonic debut in Virgil Thomson's *Shipwreck and Love Scene from Byron's Don Juan* conducted by Neeme Järvi. He has also appeared with the Philadelphia Orchestra in Schubert's Mass in E-flat, with the Phoenix Symphony in Beethoven's Ninth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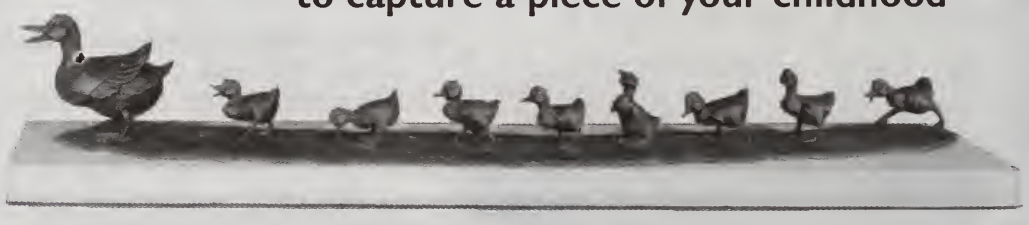

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Symphony, at the Blossom Festival in Bach's *Magnificat*, and with Seiji Ozawa and the NHK Symphony in Japan for a live television broadcast of a New Year's concert entitled "Symphony of the Earth." Other operatic engagements have included Tamino in *The Magic Flute* and Don Ottavio in *Don Giovanni* at New York City Opera, Vanya in Janáček's *Kát'a Kabanová* with the Opera Theatre of St. Louis, Nanki-Poo in Gilbert and Sullivan's *The Mikado* and Little Bat McLean in Floyd's *Susannah* at Vancouver Opera, Ernesto in Donizetti's *Don Pasquale* at Glimmerglass, and his return to Boston Lyric Opera as Fenton in Verdi's *Falstaff*. At Wolf Trap Opera he has appeared in *Così fan tutte*, *The Magic Flute*, and a production of Carlisle Floyd's *Wuthering Heights* directed by the composer. Richard Clement studied voice at Georgia State University and at the Cincinnati Conservatory, where he received his master of music degree. He was a Tanglewood Music Center Fellow in 1990 and 1991, a member of Houston Grand Opera Studio in the 1991-92 season, and a winner of the 1994 Richard Tucker Music Foundation Jacobson Study Grant. Mr. Clement made his Boston Symphony debut in December 1990. His most recent appearances with the orchestra have included performances at Tanglewood of Barber's *Prayers of Kierkegaard*, Beethoven's Ninth Symphony, and Beethoven's Mass in C with the late Robert Shaw conducting, and the finale of Beethoven's Ninth Symphony under Seiji Ozawa's direction as part of the free public concert on Boston Common last September celebrating Mr. Ozawa's twenty-fifth anniversary as the BSO's music director.

**John Relyea**

Making his Boston Symphony debut this evening, Canadian bass-baritone John Relyea also makes his European debut this summer, appearing as Collatinus in a concert performance at the Edinburgh Festival of Britten's *The Rape of Lucretia* with the Scottish Chamber Orchestra and Donald Runnicles. Other concert engagements in the 1998-99 season have included debuts with the Pittsburgh Symphony, the Florida Orchestra, and the Houston Symphony Orchestra under Christoph Eschenbach, as well as return engagements with the Minnesota Symphony and the Philadelphia Orchestra with Charles Dutoit. Other highlights this season included his New York City debut at Carnegie Hall as Rodolfo in Bellini's *La sonnambula* with the Opera Orchestra of New York, performances as Basilio in Rossini's *The Barber of Seville* with the Opera Company of Philadelphia, and multiple engagements with the San Francisco Opera, including appearances in Britten's *Peter Grimes* and Puccini's *Turandot*. His roles with San Francisco Opera in the 1997-98 season included Figaro in Mozart's *The Marriage of Figaro*, Melchthol in Rossini's *William Tell*, and Angelotti in Puccini's *Tosca*. Mr. Relyea won the San Francisco Opera's 1995 Merola Grand Finals and made his debut with that company in 1996 as Colline in Puccini's *La bohème*. He has appeared with Vancouver Opera as Colline in *La bohème*, with Washington Concert Opera as Melchthol in *William Tell*, and at the Aspen Festival under David Zinman in Stravinsky's *Oedipus Rex*. His appearances with orchestra included four debuts in the 1997-98 season: in the title role of Mendelssohn's *Elijah* with Roger Norrington and the San Francisco Symphony, as soloist in Bach's B minor Mass with the Cleveland Orchestra under Christoph von Dohnányi, in Bach's *Magnificat* with the Philadelphia Orchestra under Wolfgang Sawallisch, and in Handel's *Messiah* with Eije Oue and the Minnesota Orchestra. Mr. Relyea returned to the Cleveland Orchestra at the 1998 Blossom Festival for the Mozart *Requiem* under John Nelson and sang Beethoven's Symphony No. 9 in a return engagement with the San Francisco Symphony. He made his debut at the Hollywood Bowl during the summer of 1997 as Zuniga in concert performances of *Carmen* and has most recently appeared as soloist with orchestras including the Montreal Symphony, the Toronto Symphony, l'Orchestre Symphonique de Quebec, and the Calgary Philharmonic in repertoire including *Messiah*, the Verdi *Requiem*, Beethoven's *Missa Solemnis*, and Bach's *St. John* Passion. He made his San Francisco recital debut in 1997 as part of the prestigious Schwabacher Recital Series. Future engagements include Mr. Relyea's debuts with the Metropolitan Opera, Seattle Opera, and Santa Fe Opera, as well as return engagements with San Francisco Opera. Mr. Relyea began studying voice with his father, the Canadian bass-baritone Gary Relyea, and continues his studies with bass Jerome Hines. In 1998 he was honored with a prestigious ARIA Award.

**Tanglewood Festival Chorus**
**John Oliver, Conductor**

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz, including the Asian premiere of the *Messe solennelle*. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and such prominent guests as James Levine and Sir Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, Schoenberg's *Gurrelieder*, and Debussy's *La Damoiselle élue* with Sylvia McNair, on Philips; Poulenc's *Gloria* and *Stabat Mater* with Kathleen Battle, and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—and the new RCA Victor album "A Splash of Pops" with Keith Lockhart and the Boston Pops Orchestra. The chorus is also featured with Keith Lockhart and the Boston Pops Orchestra on the RCA Victor disc "Holiday Pops."

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998. This past May, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

**Tanglewood Festival Chorus**
**John Oliver, Conductor**

**Sopranos**
Bree K. Arsenault
Jennifer Wehr Brosky
Catherine Cave
Danielle Champoux
Lorenzee Cole
Kelly Corcoran
Patricia Cox
Sarah Dorfman Daniello
Carol E. Didget
Christine P. Duquette
Ann M. Dwelley
Maura Finn
Camelia M. Garrido
Jennifer Harney
Laura Kohout
Marlene Luciano-Kerr
Joei J. Marshall
Jenifer Lynn Munson
Margaret O'Connell
Shannon O'Connor
Livia Racz
Kirstina Rasmussen
Melanie W. Salisbury
Johanna Schlegel
Suzanne Schwing
Joan P. Sherman
Mary Beth Stevens
Sarah J. Telford

**Mezzo-sopranos**
Maisy Bennett
Betty B. Blume
Sharon Brown
Abbe Dalton Clark
Sue Conte
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Tracey Fulgan
Irene Gilbride
Roberta Hewitt
Donna Kim
Annie Lee
Suzanne D. Link
Gale Livingston
Catherine Playoust
Barbara M. Puder
Kathleen Schardin
Rachel Shetler
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Cindy Vredeveld
Christina Lillian Wallace
Marguerite Weidknecht

**Tenors**
Robert Allard
John C. Barr
Richard A. Bissell
Jeff Boice
Stephen Chrzan
Dominador F. Coloyan
Andrew Crain
Tom Dinger
J. Stephen Groff
Michael Healan
Stanley Hudson
James R. Kauffman
Jeffrey A. Kerr
David Lin
Ronald Lloyd
Henry Lussier
John Vincent MacInnis
Dwight E. Porter
Brian R. Robinson
Steve Rowan
Peter L. Smith
Kurt Walker
Andrew Wang
Andrew Wright

**Basses**
Stephen Bloom
Bryan M. Cadel
Kirk Chao
James W. Courtemanche
Alexander R. Goldberg
Jay Gregory
Elliott Gyger
Mark L. Haberman
Jeramie D. Hammond
Keith Hewitt
John Knowles
Daniel Lichtenfeld
Leo J. Lipis
David K. Lones
David Mazzotta
Liam Moran
Stephen H. Owades
Donald R. Peck
Daniel Perry
Peter Rothstein
Karl Josef Schoellkopf
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Martin Amlin, Rehearsal Pianist
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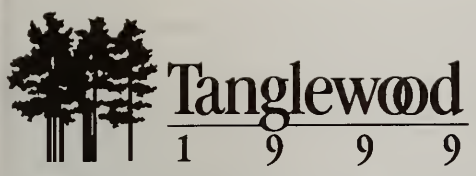

BOSTON SYMPHONY ORCHESTRA
**Seiji Ozawa**, Music Director
25TH ANNIVERSARY SEASON
**Bernard Haitink**, Principal Guest Conductor

Saturday, July 17, at 8:30

**JAMES CONLON** conducting

MARTINŮ — *Memorial to Lidice*

GOLDMARK — Violin Concerto in A minor, Opus 28
- Allego moderato
- Air (Andante)
- Moderato

SARAH CHANG

INTERMISSION

DVOŘÁK — Symphony No. 8 in G, Opus 88
- Allegro con brio
- Adagio
- Allegretto grazioso
- Allegro ma non troppo

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records
Baldwin piano

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**Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.**

## NOTES ON THE PROGRAM

### BOHUSLAV MARTINŮ

**Memorial to Lidice (Památník Lidicím)**

*First performance: October 28, 1943, New York Philharmonic, Artur Rodzinski cond.*
*Only previous BSO performances: April 1999, Christoph Eschenbach cond.*

### KARL GOLDMARK

**Violin Concerto No. 1 in A minor, Opus 28**

*First performance: October 28, 1878, Nuremberg, Eduard Kremser cond., Johann Lauterbach, violin soloist*
*First BSO performances: December 1890, Arthur Nikisch cond., Franz Kneisel, violin soloist; not played by the BSO since October 1910.*
*The present performance is the BSO's first at Tanglewood.*

### ANTONÍN DVOŘÁK

**Symphony No. 8 in G, Opus 88**

*First performance: February 2, 1890, Prague, Dvořák cond.*
*First BSO performances (American premiere): February/March 1892, Arthur Nikisch cond.*
*First Tanglewood performance: July 30, 1966, Erich Leinsdorf cond.*
*Most recent Tanglewood performance: July 17, 1994, Mariss Jansons cond.*

Dvořák, Goldmark, and Martinů have at least one important thing in common: they grew up as outsiders, members of minorities in the powerful and multi-ethnic Austro-Hungarian empire. Both Antonín Dvořák and Bohuslav Martinů were born in the idyllic Bohemian countryside, the land-locked heartland of Czech music and culture, a territory long coveted and frequently occupied by its considerably more numerous German-speaking neighbors. Although their careers would later take them far away from home, sometimes for extended periods of difficult exile, they never lost their close connection to the rolling hills and fields of their childhood. For both Czech composers, Bohemia became almost as much a state of mind as a geographical reality, a nurturing realm that neither Dvořák nor Martinů desired to leave behind.

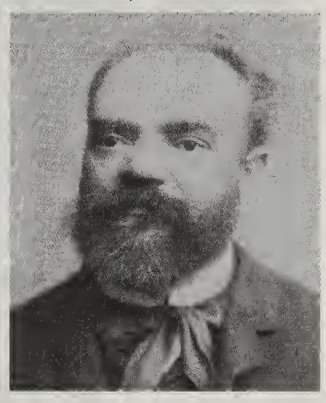
Somewhat different is the case of **KARL GOLDMARK** (1830-1915). This contemporary of Johannes Brahms possessed a "double minority" status as a Jew living in Hungary, a land subjugated (like Bohemia) to the Hapsburg court at Vienna. Goldmark moved early in life to Vienna to find fame, fortune, and greater tolerance. It was in this burgeoning and diverse melting pot of a city—the capital of an empire including Czechs, Slovaks, Poles, Italians, Serbs, Bosnians, Croats, Ukrainians, Slovenes, Hungarians, Romanians, and of course Germans—that Goldmark made his substantial mark as a composer, teacher, and music critic.

In Vienna, living on the brink of poverty, Goldmark quickly compensated for his early lack of methodical musical training. A gifted violinist, he found work as a theater musician and teacher. When political upheaval in Hungary threatened the Hapsburg dynasty in 1848, Goldmark experienced war for the first—and not the last—time, barely escaping execution after being wrongly accused of insulting the Emperor. Such experiences seem to have entertained rather than frightened the composer, who was enjoying Vienna's artistic and social whirl, making friends with prominent musicians, and beginning to write music for orchestra.

Goldmark's reputation as a composer received a lift in 1875 with the premiere of his opera *The Queen of Sheba* at the Court Opera. Today, however, Goldmark is remembered primarily for his orchestral works, especially the *Rustic Wedding Symphony* and the Violin Concerto No. 1 in A minor. With its felicitous, Mendelssohnian combination of drama and lyricism, the Violin Concerto has been a favorite of virtuosi ever since its first performance by Bavarian violinist Johann Lauterbach in Nuremberg on October 28, 1878. Its other advocates have included Fritz Kreisler (whose father used to play chess with Goldmark) and Jascha Heifetz (who recorded the slow movement on shellac).

The concerto opens with an extended orchestral introduction of stern and martial character, in strong dotted rhythms accentuated with a *sforzando* on the second beat. This theme receives fugal treatment (one of Goldmark's favorite devices) later in the movement. But the lyrical—almost vocal—second theme, introduced by the soloist, provides a nicely balanced contrast. Here and throughout the concerto, Goldmark, a violinist himself, gives the soloist abundant opportunities to show off. The much shorter second movement (Andante) is an Air in simple ABA form. An enormous cadenza interrupts the third movement, which bounds (after a brief reference to the first movement's opening martial theme) to its unmistakably affirmative A major conclusion with four huge chords for soloist and orchestra.

While Goldmark was making his name in Vienna, **ANTONÍN DVOŘÁK** (1841-1904) was solidifying his base in Prague. Although Dvořák felt no desire to leave the comfortable —and highly musical—surroundings of Prague for the wider arena of Vienna, he did realize even as a teenager that he would have to learn the language of the rulers. In preparation to enter the Prague Organ School, Dvořák spent a year studying German. Yet Dvořák remained a devout Czech patriot. His operas, songs, and works for chorus and orchestra make frequent and innovative use of Czech and Moravian folk sources, both musical and literary. Indeed, his "Czechness" is an essential part of Dvořák's artistic identity.



The Symphony No. 8 in G provides ample evidence. Here the "national" element comes not in the obvious citation of folk song (as in his Symphony No. 9, *From the New World*, or his opera *Rusalka*), but in the musical and emotional atmosphere, full of the sounds of the lush Bohemian countryside. As in so much of Dvořák's best-known music (his Slavonic Dances, for example), dance and the feeling of dance predominate. One of my favorite passages in all of Dvořák's music comes early in the second movement, when the cellos, basses, and horns change the somber mood, softly introducing a gentle but foot-tapping rhythmic underpinning to an irresistible little tune in the woodwinds. There are many such moments in this pastoral masterpiece: birdcalls in the forest on a summer afternoon, a rustic waltz, the brass fanfare (or hunting calls?) in the opening measures of the finale.

As Dvořák grew older, his sense of belonging to the great Slavic (as opposed to German-Austrian) tradition intensified. In the Eighth Symphony, completed in 1889, Dvořák seems to have been particularly aware of the contributions and influence of Pyotr Ilych Tchaikovsky (1840-93), whom he met for the first time in 1888. As musicologist Hartmut Schick has shown, the links between Dvořák's Symphony No. 8 and Tchaikovsky's Fifth Symphony (which Dvořák heard Tchaikovsky conduct in Prague) are particularly strong, especially in the use of a march—actually, a funeral march—to unify the four movements.

In 1890, the same year Dvořák toured Russia at Tchaikovsky's invitation, **BOHUSLAV MARTINŮ** (1890-1959) was born in the town of Polička in the Bohemian-Moravian highlands. In his lifetime, Martinů would witness both the happiest and most tragic periods in Czech history. As a young composer just gaining recognition in Prague, he celebrated with the entire Czech nation as the Austro-Hungarian Empire collapsed in late 1918 and an independent republic of Czechsolovakia was established. But Martinů chose not to remain at

home during the period between the wars, when Czech culture revived with new confidence and enthusiasm. Instead he moved to Paris, where he lived from 1923 to 1940. When the Nazis invaded Czechoslovakia on March 15, 1939, Martinů found himself in a precarious position. Because of his support of the anti-Nazi Czech National Council, Martinů was blacklisted, and after the Nazi occupation of France he had to seek refuge elsewhere. That is how Martinů came to the United States, where he lived from 1941 to 1953.

The Boston Symphony played a significant role in Martinů's career during his stay in America. BSO maestro Serge Koussevitzky (himself an exile from Russia) frequently conducted Martinů's works in Boston and elsewhere, and invited Martinů to teach and work at Tanglewood. Unfortunately, at Tanglewood Martinů experienced another one of the misfortunes that seemed ever to plague him in his nomadic life. In the summer of 1946, at the start of the summer season, he fell from the second-floor balcony of his room, suffering serious injuries from which he never completely recovered.

*Memorial to Lidice* (*Památník Lidicím*), one of Martinů's best-known compositions, was composed in America. Initially it was undertaken in August 1942, at the request of the Czechoslovak Exile Government in London, but Martinů was dissatisfied with his first attempt and put it aside for a year. When the American League of Composers commissioned Martinů (and some other prominent composers) to write a work based upon an incident in World War II that had deeply affected him, he returned to the piece and completed it in Darien, Connecticut, on August 3, 1943. Artur Rodzinski conducted the New York Philharmonic in the premiere at Carnegie Hall on October 28, 1943.

The incident commemorated by Martinů in *Memorial to Lidice* is the annihilation by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Nazi forces of the Czech village of Lidice on June 9 and 10, 1942. (A more exact translation of the Czech title is "Memorial to the People of Lidice.") This attack was intended as revenge for the assassination attempt on May 27 by members of the Czech resistance against the sadistic Imperial Governor appointed by Hitler, Reinhard Heydrich. The name of Lidice became synonymous with Nazi atrocities against occupied peoples, and a rallying cry for the Allies. In this short work for orchestra, Martinů conveys the same deep sense of spirituality and gentle grief that can be found in so many of his best works (such as the marvelous *Field Mass* of 1939). The scoring contrasts very soft, prayer-like sections with passages employing the full orchestra in vast chordal progressions reminiscent of the technique of Leoš Janáček. Imbedded in the rich texture are several significant citations: the St.Wencelas Chorale (a plea to the Saint to save the Czech nation) and the opening notes of Beethoven's Fifth Symphony, which were used as the "V for Victory" call by the BBC.

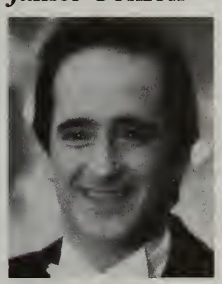
In this brief but profound programmatic work, Martinů struggles to overcome the tragedy of Lidice through a pensive and noble optimism that transcends ethnic and national boundaries—however impassable they might appear to be.

—Harlow Robinson

Harlow Robinson is the author of biographies of Sergei Prokofiev and Sol Hurok. He has written for the *New York Times*, the *Los Angeles Times*, *Opera News*, *Musical America*, *Dance Magazine*, and other publications, and has lectured for the Boston Symphony, Lincoln Center, the Metropolitan Opera Guild, the Philadelphia Orchestra, and Los Angeles Music Center Opera. This month he is a scholar-in-residence at Jacob's Pillow Dance Festival for the performances of Martha Clarke's *Vers la flamme*. Mr. Robinson teaches at Northeastern University.

## GUEST ARTISTS

### James Conlon



James Conlon has conducted a broad range of operatic and symphonic repertoire throughout the United States, Europe, and Japan. He is currently in his third season as principal conductor of the Paris Opera, where his contract has recently been extended through July 2004. Since 1989 he has also been general music director of the City of Cologne, Germany, where he is principal conductor of the Gürzenich Orchestra-Cologne Philharmonic. In 1999 he celebrates his twentieth anniversary as music director of the Cincinnati May Festival, America's oldest choral festival, which marked its 125th year in 1998. Since his New York Philharmonic debut in 1974 at the invitation of Pierre Boulez, Mr. Conlon has appeared with virtually every major orchestra in North America and Europe. Since his first Metropolitan Opera performance in 1976, he has led more than 200 performances encompassing a broad repertoire with that company, including this past season's company premiere of Carlisle Floyd's *Susannah*. He has also conducted at La Scala, the Royal Opera at Covent Garden, Lyric Opera of Chicago, and the Maggio Musicale Fiorentino. In 1998-99 at the Paris Opera, in addition to reviving *Parsifal*, he led new productions of *Don Carlo*, *Don Giovanni*, and a double bill of Zemlinsky's *Der Zwerg* and Ravel's *L'Enfant et les sortilèges*. Since the beginning of his Paris tenure he has led *Tristan und Isolde*, *Lohengrin*, *Le nozze di Figaro*, *Pelléas et Mélisande*, *Carmen*, *Rigoletto*, and *La traviata*, as well as concerts by the Paris Opera Orchestra in both of the company's houses, the Bastille and the Palais Garnier. In Cologne he conducts approximately half of the Cologne Philharmonic's subscription programs in addition to special concerts and international tours. This season he led *Tristan und Isolde* at the Cologne Opera and concert versions of *Die Walküre* and *Siegfried*, continuing a complete *Ring* cycle begun last year. Outside Paris and Cologne this season, Mr. Conlon conducts a new production pairing *Der Zwerg* and Puccini's *Gianni Schicchi* at Florence's Teatro Comunale, leads four concerts at the Cincinnati May Festival to celebrate his twentieth anniversary as music director, returns to the Boston Symphony, Philadelphia Orchestra, and Pittsburgh Symphony, and also returns to conduct and teach at Tanglewood and the Aspen Festival. In 1999-2000 Mr. Conlon

will conduct *Wozzeck* at La Scala and complete his Wagner *Ring* cycle in Cologne with *Götterdämmerung*. At the Paris Opera he will lead new productions of *Der fliegende Holländer*, *Falstaff*, and *Les Contes d'Hoffmann*, as well as a revival of *Turandot*. In New York he will be the workshop leader and conductor of a Carnegie Hall Professional Training Choral Workshop that will focus on the Mozart *Requiem* and two Zemlinsky Psalms, culminating in a performance with the Orchestra of St. Luke's. An ardent champion of the works of Alexander Zemlinsky, Mr. Conlon has embarked on a series of performances in Cologne and recordings for EMI Classics which, when complete, will encompass nearly all of Zemlinsky's operas and orchestral works. In June 1999 he was awarded the Zemlinsky Prize for his efforts in bringing the composer's music to international attention, a prize that the Zemlinsky Foundation, created by the composer's widow more than a decade ago, has presented only once before. Mr. Conlon has recorded prolifically for EMI, Erato, and Sony Classical. Among his recent television appearances were the documentaries "Playing With Fire" and "Hearing Ear to Ear With James Conlon" about his work with finalists of the Tenth Van Cliburn International Piano Competition. A native of New York, James Conlon is a graduate and former faculty member of the Juilliard School of Music. He made his professional debut in 1971 conducting *Boris Godunov* at the Spoleto Festival. The following year, while still a student, he made his New York debut conducting *La bohème* at the Juilliard School at the recommendation of Maria Callas. Named an Officier de l'Ordre des Arts et des Lettres by the French government in 1996,

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Mr. Conlon made his Boston Symphony debut in January 1981 and appeared with the orchestra most recently at Symphony Hall this past March.

**Sarah Chang**

Winner this past May of the prestigious Avery Fisher Prize, eighteen-year-old violinist Sarah Chang has performed in the music capitals of Asia, Europe, and the Americas. She has collaborated with nearly every major American orchestra, including the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Boston Symphony, Cleveland Orchestra, Los Angeles Philharmonic, San Francisco Symphony, and Pittsburgh Symphony. Internationally she has appeared with the Berlin Philharmonic, Vienna Philharmonic, the Royal Concertgebouw of Amsterdam, the Leipzig Gewandhaus Orchestra, the Orchestre National de France, and the principal London orchestras. Among the conductors with whom she has worked are Daniel Barenboim, Sir Colin Davis, Charles Dutoit, Bernard Haitink, James Levine, Kurt Masur, Zubin Mehta, Riccardo Muti, André Previn, Wolfgang Sawallisch, and Leonard Slatkin. She has reached an even wider audience through her many television appearances—including several concert broadcasts—and her best-selling recordings for EMI Classics. Ms. Chang had an especially active European season in 1998-99, appearing with Valery Gergiev and the London Philharmonic, Sir Colin Davis and the London Symphony, and Wolfgang Sawallisch and the Vienna Symphony, as well as with the Bamberg Symphony, the Bilbao Symphony, the Gulbenkian Orchestra of Lisbon, the Prague Chamber Orchestra, and the Warsaw Philharmonic. She gave a series of concerts in Israel with the Israel Philharmonic under Zubin Mehta and joined Charles Dutoit and the NHK Symphony for their United States tour. Other North American engagements included appearances with the New York Philharmonic, the Boston Symphony, the Saint Paul Chamber Orchestra, and the symphony orchestras of Baltimore, Milwaukee, Montreal, Seattle, and Vancouver. Ms. Chang's 1997-98 season was highlighted by a series of major recital debuts in Europe and the United States, taking her to Carnegie Hall in New York and the Barbican Centre in London, as well as to Berlin, Boston, Chicago, Florence, Madrid, Milan, Vancouver, and Washington, D.C. Other engagements included a second "Live From Lincoln Center" telecast with the New York Philharmonic as well as performances with the Bavarian Radio Symphony Orchestra in Munich, the Philharmonia, and the St. Petersburg Philharmonic. Ms. Chang records exclusively for EMI Classics. Her releases include two albums of virtuoso encore pieces ("Debut" and "Simply Sarah"), the Tchaikovsky concerto with Sir Colin Davis and the London Symphony, Paganini's Concerto No. 1 and works of Saint-Saëns with Wolfgang Sawallisch and the Philadelphia Orchestra, Lalo's *Symphonie espagnole* and Vieuxtemps' Violin Concerto No. 5 with Charles Dutoit, and Vaughan Williams's *The Lark Ascending* with Bernard Haitink. Her most recent EMI release includes the Mendelssohn and Sibelius violin concertos with Mariss Jansons and the Berlin Philharmonic. Born in Philadelphia to Korean parents, Sarah Chang began studying the violin at four and within a year had already performed with several orchestras in the Philadelphia area. Her early auditions at age eight for Zubin Mehta and Riccardo Muti led to immediate engagements with the New York Philharmonic and the Philadelphia Orchestra, respectively. She currently attends high school in Cherry Hill, New Jersey, while continuing violin studies with Dorothy DeLay at the Juilliard School. The youngest artist ever to receive the coveted Avery Fisher Career Grant, she has also received a special *Gramophone* award as "Young Artist of the Year" (1993) and "Newcomer of the Year" honors at the 1994 International Classic Music Awards in London. Ms. Chang has appeared three times previously with the BSO: in July 1995 and August 1998 at Tanglewood, and this past March under James Conlon's direction at Symphony Hall on the occasion of her subscription series debut. Prior to that she made her debut with the Boston Pops Orchestra in 1992, as soloist with John Williams in that year's "Opening Night at Pops" concert.

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**Seiji Ozawa**, Music Director
25TH ANNIVERSARY SEASON
**Bernard Haitink**, Principal Guest Conductor

Sunday, July 18, at 2:30

SEIJI OZAWA conducting

## ALL-BRAHMS PROGRAM

Variations on a Theme by Haydn, Opus 56a

Rhapsody for Contralto, Male Chorus,
and Orchestra, Opus 53

MONICA GROOP, mezzo-soprano
MEN OF THE TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Text and translation are on page 49.

INTERMISSION

Piano Concerto No. 1 in D minor, Opus 15
Maestoso
Adagio
Allegro non troppo

PETER SERKIN

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Peter Serkin plays the Steinway piano.

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### 1999-2000 Season

| | |
|---|---|
| September 22 | Boris Berezovsky, piano |
| September 24 | Dimitry Yablonski, cello<br>Boris Berezovsky, piano |
| October 15 | Borromeo String Quartet<br>All Beethoven Program III |
| October 29 | Emanuel Pahud, flute<br>Eric Le Sage, piano |
| November 14 | Budapest Strings with<br>Paula Robison, flute |
| December 10 | Borromeo String Quartet<br>All Beethoven Program IV |
| December 20 | Boston Camerata |
| January 5 | Trio: Wu Han, piano; Pamela Frank, violin; Yeesun Kim, cello |
| January 16 | Emerson String Quartet<br>with Wu Han, piano<br>Edgar Meyer, double bass |
| January 30 | Pamela Frank, violin<br>Claude Frank, piano |
| February 11 | Borromeo String Quartet<br>All Beethoven Program V |
| February 19 | Douglas Boyd, oboe<br>Judith Gordon, piano |
| February 26 | David Finckel, cello<br>Wu Han, piano |
| March 24 | Dubravka Tomsic, piano |
| April 7 | Borromeo String Quartet<br>All Beethoven Program VI |

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## NOTES ON THE PROGRAM

### JOHANNES BRAHMS

**Variations on a Theme by Haydn, Opus 56a**

*First performance: November 2, 1873, Vienna, Brahms cond.*
*First BSO performances: December 1884, Wilhelm Gericke cond.*
*First Tanglewood performance: August 4, 1946, Serge Koussevitzky cond.*
*Most recent BSO/Tanglewood performance: August 4, 1990, Dennis Russell Davies cond. (but more recently performed here by the visiting Israel Philharmonic in 1993 and Minnesota Orchestra in 1994)*

**Rhapsody for Contralto, Male Chorus, and Orchestra, Opus 53**

*First performance: March 3, 1870, Jena, Ernst Naumann cond., Pauline Viardot-Garcia, soloist*
*First BSO performances (American premiere): February 1882, Georg Henschel cond., Mary H. How, soloist*
*First Tanglewood performance: August 3, 1946, Serge Koussevitzky cond., Carol Brice, soloist*
*Most recent Tanglewood performance: August 28, 1994, Christoph Eschenbach cond., Florence Quivar, soloist*

**Piano Concerto No. 1 in D minor, Opus 15**

*First performance: January 22, 1859, Hanover, Joseph Joachim, cond., Brahms, soloist*
*First BSO performances: November/December 1900, Wilhelm Gericke cond., Harold Bauer, piano soloist*
*First Tanglewood performance: August 1, 1946, Serge Koussevitzky cond., Claudio Arrau, piano soloist*
*Most recent Tanglewood performance: August 18, 1995, Jeffrey Tate cond., John Browning, piano soloist*

This century has seen an ongoing debate about the aesthetic alignment of **JOHANNES BRAHMS** (1833-1897): was he conservative or progressive? In his own day it seemed a simpler matter. Brahms wrote sonatas, rondos, fugues, and variations; the opposite camp, under the "Music of the Future" banner (notably Wagner and Liszt), wrote operas, tone poems, and other works untraditional in form and usually based on literary models. Wagner excoriated Brahms in print for his "Handelian hallelujah periwig"; Liszt wrote sardonically of "the 'posthumous' party" of composers. So Brahms the Conservative was a settled question until Arnold Schoenberg, in his celebrated 1947 article "Brahms the Progressive," claimed his predecessor as a central Modernist inspiration. The waters have been muddied ever since.

The best riposte is that Brahms's contemporaries and Schoenberg were both right and wrong. In his art as in his life, Brahms did not submit to categories. He worshiped the giants of the past, largely stuck to their genres, and despised the futurists' idea of basing music on words. At the same time, he took it for granted that he would add something new to his tradition.

The **Variations on a Theme by Haydn** are a prime demonstration of Brahms's singular historical eclecticism. In these relatively light character variations one finds him sporting his periwig, and being no less the innovator Schoenberg wanted to make of him. In 1870, musicologist C.F. Pohl showed Brahms a newly-discovered piece called "Chorale St. Antoni," supposedly by Haydn. Brahms copied out this jaunty miniature and three years later wrote a set of variations on it for two pianos. Soon he decided to make them into an orchestral piece, his first in fourteen years. Here is the first innovation: this work that begins with Haydn, written in a Haydnesque genre, is also the first freestanding set of orchestral variations in history. (Later scholarly heads decided that the "St. Antoni" is not really by Haydn, but that

does not change the point.) Scholar Donald McCorkle calls the variations "the most distilled essence...of the compositional craft and musical aesthetics of Brahms, as well as a phenomenal artistic amalgam of Baroque, Classical, and Romantic formal and stylistic components."

One adds that it is a marvelously engaging piece, and from its first hearing one of the composer's most popular. It begins with the "Haydn" theme in its Classical wind scoring. With the sweeping lyrical lines of the first variation, we are in a Romantic sound world, with lush string scoring. If the rhythmically driving second variation recalls Brahms's orchestral Serenades of the 1850s, another thumbprint turns up in the wistful and flowing third variation, which moves from full scoring to delicate effects of instruments used soloistically, like chamber music.

The liquid lines of Variation IV are a contrapuntal tour de force; the Vivace of V echoes Brahms's youthful scherzos; VI revels in the robust peal of hunting horns; VII is another contrapuntal extravaganza in the form of a lilting *siciliano*. For the finale, Brahms gives us at once the most backward-looking and most inventive of the movements. He fashions elements of the theme's harmony and melody into a five-bar bass pattern repeated over and over, as foundation of an unfolding development that finally brings a recollection of the "Haydn" theme. While this movement recalls Baroque "ground bass" pieces, it also marks the first time that a ground bass finale concludes a set of variations.

Thus Brahms: atavistic, innovative, eclectic, and through it all inimitably himself.

* * * * *

Another familiar feature of our composer's reputation is "Brahms the Abstractionist." Against the tide of Lisztian program music, he upheld the pure forms of the Classical past, which


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went under the names of symphony, sonata, and the like. That reputation assumes that the Romantic cult of personality is foreign to Brahms. Hence he is "Olympian," which is to say, remote and impersonal.

Once again, yes and no. As case in point, the **Rhapsody, for Alto, Men's Chorus, and Orchestra**, Opus 53, generally called the "Alto Rhapsody." Even though its tone is hardly heart-on-sleeve and its craftsmanship impeccable as usual, Brahms himself made clear that its inspiration was personal, and painfully so.

At age twenty, Brahms had been discovered by composer Robert Schumann and his pianist wife Clara. Soon after announcing the advent of a young genius, Robert fell into madness and Brahms fell in love with Clara. Neither man ever recovered. Schumann died in an asylum, and Brahms loved Clara for the rest of his life—but would not marry her or anyone else. Over the years Brahms and Clara settled into a close but separate relationship. Then, in the 1860s, something grew unspoken between them: Brahms fell in love with Julie, the most beautiful of the Schumann daughters. On May 11, 1869, Brahms visited Clara in Baden-Baden and she innocently told him that Julie was engaged. Clara was astonished to see Brahms choke out a response and flee the house. Soon she figured out why. "Did he really love her?" Clara asked her journal. "But he has never thought of marrying, and Julie never had any inclination toward him."

A week after Julie Schumann's wedding, Brahms brought Clara the Alto Rhapsody, call-

**Alto Rhapsody**

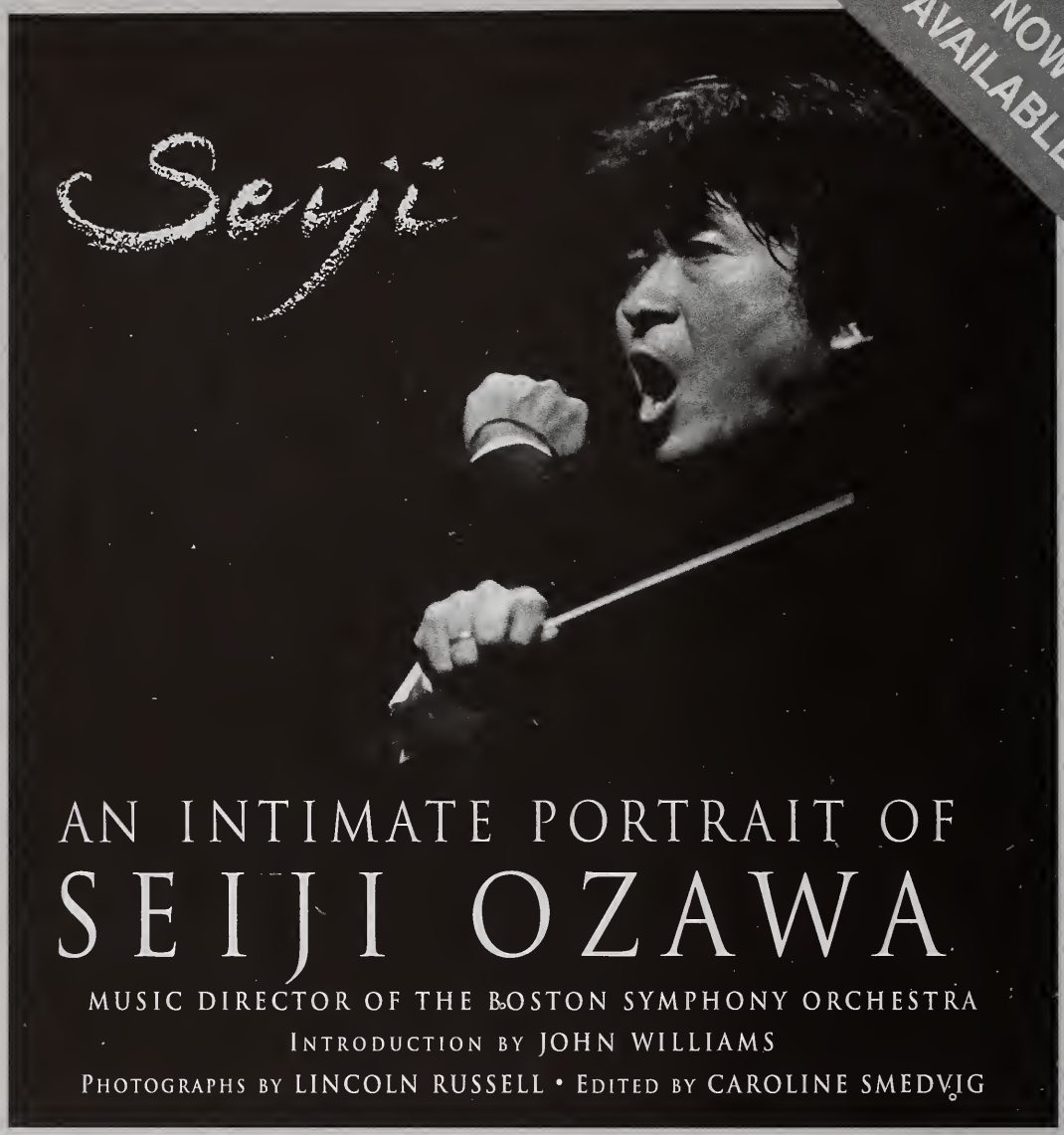
(Alto)

| | |
|---|---|
| Aber abseits, wer ist's? | Who is that, wandering alone? |
| Ins Gebüsch verliert sich sein Pfad, | He loses his way in the brush, |
| hinter ihm schlagen | Behind him the branches |
| die Sträuche zusammen, | Close together again, |
| das Gras steht wieder auf, | The grass springs back again, |
| die Öde verschlingt ihn. | Emptiness swallows him. |
| Ach, wer heilet die Schmerzen | Ah, who can heal the pain |
| des, dem Balsam zu Gift ward? | Of one who finds poison in balsam? |
| Der sich Menschenhass | He has drunk the hate of mankind |
| aus der Füller der Liebe trank! | From the cup of love! |
| Erst verachtet, nun ein Verächter, | First scorned, now scorning, |
| zehrt er heimlich auf | He secretly wastes |
| seinen eignen Wert | His own merit |
| in ungenügender Selbstsucht. | In useless searching for himself. |

(Alto and Male Chorus)

| | |
|---|---|
| Ist auf deinem Psalter, | If there is in your Psalter, |
| Vater der Liebe, ein Ton | Father of Love, a melody |
| seinem Ohre vernehmlich, | That can reach his ear, |
| so erquicke sein Herz! | Revive his heart! |
| öffne den umwölkten Blick | Reveal to his clouded sight |
| über die tausend Quellen | The thousand fountains |
| neben dem Durstenden | Beside the thirsting soul |
| in der Wüste. | In the wasteland. |

—*Goethe*

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ing it his own "bridal song." She was shattered by the music. "It is long since I remember being so moved by a depth of pain in words and music," she wrote. "This piece seems to me ...the expression of his own heart's anguish."

Brahms had always used the words of writers to express his own feelings, both in his notebooks of quotes and in his vocal music. For the Alto Rhapsody he chose a fragment of Goethe's poem "Harzreise im Winter," about a misanthropic and suicidal youth. "But who is that standing apart?" the text begins. "His steps recede into the bushes/The thickets close behind him."

Brahms set the opening words as a mournful recitative for the alto. Then comes an aria, perhaps the finest he ever wrote: "Ah, who can heal the pains of one...who sucked hatred of mankind/From the abundance of love?" After the bleakness of those lines, set to music dark and wandering, a prayer rises like a fresh dawn in the mens' voices, direct and heartfelt as a hymn, with the alto soaring above: "If in your psaltery,/Father of love, there is a tone/Which his ear can discern,/Refresh his heart!"

Those words express Brahms's feelings and his purpose. The psaltery of the end, the harp of God's succor, represented the healing power of music, and so stands for the Alto Rhapsody itself. The prayer concludes with the familiar "Amen" cadence. And as much as it could be for a melancholy man like Brahms, his prayer was answered: he had recovered from a wound and returned, after a fallow period, to the top of his form as a composer, wed more completely than ever to his art. But Brahms also began bitterly referring to himself, after the desperate youth in the poem, as "The Outsider."

* * * * *

Yet another aspect of Brahms's reputation is one he encouraged himself: the plodding craftsman who spent years achieving mastery and sometimes took a decade or more to perfect a

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piece. In fact, he had been precocious as a composer and usually wrote remarkably fast. If the First Symphony was fifteen or more years in gestation, he took only a summer each for the Second and Third symphonies.

Part of the reason Brahms had determined to build a rock-solid technique was all the misery the **First Piano Concerto** had cost him. The piece began with a nightmare: Robert Schumann's despairing plunge into the Rhine in February 1854. Within days of Schumann's suicide attempt, Brahms had composed three movements of a two-piano sonata in D minor. In the next months the sonata turned into a draft of a symphony, which also refused to be born. Finally Brahms started over again with the first movement, now as a piano concerto. The movement was his first piece for orchestra and by far the most ambitious thing he had attempted. Immediately he found himself in over his head, uncertain with the orchestra and in his handling of a gigantic, complex form. Yet he kept pounding away at the piece and after four excruciating years called it finished in spring 1858.

What he had created remains one of the longest and most formidable of all concertos. It begins on a note of alarm, an ominous sustained D in the bass with chains of trills above—not delicate Mozartean trills, but wild chromatic shiverings. That opening is the most turbulent in the repertoire to that time, with an expressive urgency that Brahms never attempted again. Did it come directly from experience? If the vertiginous opening moments are applied to the image of a desperate man leaping into the water, they are almost cinematically apt.

The monumental first movement unfolds, however, not in programmatic but in abstract terms, a free version of the usual concerto first-movement form, with some half-dozen themes from fervent to lyrical. The piano writing has the massive, two-fisted style to which Brahms returned in his Second Piano Concerto. The slow movement, gentle and hymnlike, he told Clara Schumann was "a tender portrait" of her. For the last movement Brahms wanted a traditional conclusion—a racing, rhythmical rondo (ABACABA)—so he cribbed creatively from the finale of Beethoven's C minor concerto. "The two finales," Charles Rosen has written, "may be described and analyzed to a great extent as if they were the same piece."

With the D minor piano concerto Brahms began his orchestral career with a work of the scope and tone—and key—of the symphony that ended Beethoven's career, the Ninth. Meanwhile the concerto's second performance, in Leipzig, was a fiasco: Brahms, as soloist, left the

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stage in a wave of hisses. Clearly he vowed never again to take on something of that size and ambition until he knew he was ready, and he would not feel ready for nearly fifteen years. Nor did he ever again write so close to his rawest feelings. With youthful heedlessness Brahms had launched into the First Piano Concerto. He never sailed blind again. But by the 1870s, he had the satisfaction of seeing this impassioned product of his youth cheered in concert halls all over Europe.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life with Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. Mr. Swafford teaches writing at Tufts University.

## GUEST ARTISTS

### Monica Groop

Making her Tanglewood and Boston Symphony Orchestra debuts this evening, Finnish mezzo-soprano Monica Groop is equally comfortable appearing in the world's great opera houses, performing intimate Lieder in solo recital, and singing Baroque music with period-instrument ensembles. Ms. Groop's international reputation was established in 1991 with her London debut in Wagner's *Ring* cycle at Covent Garden conducted by Bernard Haitink. She made her professional operatic debut with Finnish National Opera as Charlotte in Massenet's *Werther* in 1987 and was a finalist in the prestigious Cardiff Singer of the World Competition alongside Bryn Terfel and Dmitri Hvorostovsky. Last season she appeared as Cherubino in Mozart's *Marriage of Figaro* at the Munich State Opera and at Covent Garden, and as Charlotte in *Werther* at the Royal Opera in Stockholm. In 1994 she starred in the Trevor Nunn production of Janáček 's *Kát'a Kabanová* at Covent Garden. In 1995 she came to Los Angeles Opera as Mélisande in the acclaimed Peter Sellars production of Debussy's *Pelléas et Mélisande* with the Los Angeles Philharmonic under Esa-Pekka Salonen. She also toured Europe as Dorabella in Mozart's *Così fan tutte* with the period-instrument ensemble La Petite Bande. In 1996 she sang and recorded Zerlina under Sir Georg Solti in Mozart's *Don Giovanni* for the reopening of the Opéra Palais Garnier in Paris. For her performances with conductors Philippe Herreweghe, Christopher Hogwood, Franz Brüggen, Bruno Weil, Eric Ericson, and Helmuth Rilling, she has been singled out as one of today's leading interpreters of Baroque music. She also sings Romantic choral repertoire with such major international orchestras as the Chicago Symphony, London Philharmonic, BBC Symphony, Frankfurt Radio Symphony, and the Santa Cecilia Academy in Rome, under such conductors as Paavo Berglund, Herbert Blomstedt, Myung-Whun Chung, Neeme Järve, Leif Segerstam, and Franz Welser-Möst. An accomplished recitalist, she has given solo recitals at New York's Carnegie Hall and London's Wigmore Hall. To mark the Schubert bicentenary and the Brahms centenary, she and pianist András Schiff gave three Brahms/Schubert recitals in Vienna and an all-Schubert recital at the 1997 Lucerne Festival. This year she appears with András Schiff at the Salzburg Festival. Ms. Groop's many recordings are a permanent testimony to the variety of her musical interests. In addition to her recording with Solti, her operatic discography includes the title role in the first complete recording of Vivaldi's opera *Ottone in Villa* with Collegium Musicum 90 under Richard Hickox, the only recording of Donizetti's *Linda di Chamounix*, and period-instrument recordings of *Così fan tutte* and *Le nozze di Figaro* with La Petite Bande. Other recordings with early music ensembles include Mendelssohn's *Elijah* under Herreweghe and Haydn's *Missa in tempore belli* with Tafelmusik. Three volumes of a projected cycle of complete Grieg songs and two volumes of Sibelius songs in collaboration with Anne Sofie von Otter have been released. She has also recorded discs of Lieder by Schubert and Brahms, the complete songs of Allan Petterson, and Franz Kalmàn's operetta *Die Herzogin von Chicago* with the Berlin Symphony under Richard Bonynge. Other recording projects include Leevi Madetoja's

*Pohjalaisia* with the Finnish Radio Symphony Orchestra under Jukka-Pekka Saraste. Ms. Groop's 1998-99 season has included concert performances at the Vienna Musikverein and Leipzig Gewandhaus, the title role of Bizet's *Carmen* at Stockholm Opera, Sesto in Mozart's *La clemenza di Tito* at the Bordeaux Opera and Glyndebourne Festival, and further performances as Mozart's Cherubino at the Munich Staatsoper.

To read about the **Tanglewood Festival Chorus**, see page 34.

**Peter Serkin**

American pianist Peter Serkin has developed a reputation as one of the most thoughtful and individualistic musicians appearing before the public today. His recital appearances, chamber music collaborations, recordings, and performances with symphony orchestras have won worldwide acclaim. Peter Serkin's rich musical heritage extends back several generations. His grandfather was the violinist-composer Adolf Busch, his father the pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. In 1959 he made his debut at the Marlboro Music Festival, which was closely followed by his New York debut; both these concerts were conducted by his close friend and colleague Alexander Schneider. He was then engaged for concerto performances with Eugene Ormandy and George Szell, since which time he has appeared with the world's major symphony orchestras. In chamber music he has performed with Alexander Schneider, Pablo Casals, Pamela Frank, Yo-Yo Ma, the Budapest String Quartet, the Guarneri String Quartet, the Orion String Quartet, and Tashi, of which he was a founding member. He has been honored as the first pianist to receive the Premio Internazionale Musicale Chigiana in recognition of his outstanding artistic achievement. Mr. Serkin has performed many important world premieres; as an example, his recital program of 1989-90 featured eleven commissions from ten composers. Toru Takemitsu wrote seven works for him, including three works with orchestra, a solo piano piece, and several chamber works. In 1980 he premiered Peter Lieberson's First Piano Concerto with Seiji Ozawa and the Boston Symhony Orchestra. Following an active 1999 summer schedule that will include performances at the San Francisco Symphony's Stravinsky Festival, the Mann Center, Tanglewood, Ravinia, the Saratoga Performing Arts Center, and Blossom, Mr. Serkin will give the premiere of Peter Lieberson's Second Piano Concerto with Seiji Ozawa and the Boston Symphony Orchestra this October. Other orchestral engagements in 1999-2000 include performances with the Baltimore Symphony, St. Paul Chamber Orchestra, Philadelphia Orchestra, and National Symphony Orchestra, among others. In addition he will join the Vienna Radio Symphony Orchestra on an eleven-city tour of the United States playing Brahms's D minor piano concerto. His recital tour includes performances at New York's Carnegie Hall, Chicago's "Symphony Center Presents," and the Gilmore International Keyboard Festival. As distinctive and varied as his programming, Peter Serkin's recordings range from Bach to Berio. His most recent releases include the Brahms violin sonatas with Pamela Frank, the Henze and Brahms quintets with the Guarneri String Quartet, "Music for Two Pianos" with András Schiff, and "Quotation of Dream" with Oliver Knussen and the London Sinfonietta featuring music of Toru Takemitsu. This season Koch will release an album containing compositions by Webern, Wolpe, Messiaen, Takemitsu, Wuorinen, Knussen, and Lieberson. Peter Serkin is on the faculties of the Juilliard School, the Curtis Institute of Music, and the Tanglewood Music Center. He has performed frequently with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his BSO debut in July 1970, most recently at Tanglewood last summer. In addition to today's Boston Symphony performance, he will also give a Prelude Recital at Tanglewood later this month as part of this summer's Festival of Contemporary Music.

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*Faith Ford*

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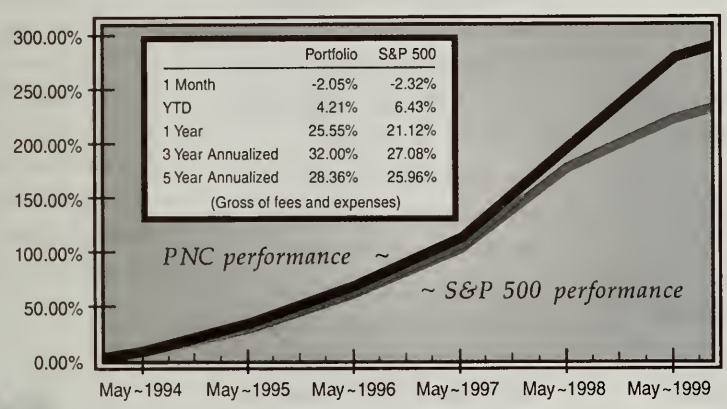


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# POPS AT TANGLEWOOD

## BOSTON POPS ORCHESTRA

## KEITH LOCKHART, CONDUCTOR

## 114th SEASON

For the benefit of the Boston Symphony Orchestra Pension Fund

Tuesday evening, July 20, 1999, at 8:30

## ARTISTS

In February 1995 **Keith Lockhart** was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his fifth Pops season, Mr. Lockhart has conducted more than 250 concerts; made twenty-seven television shows; made his Carnegie Hall debut with the Boston Pops Orchestra; and led eight national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor. In September 1998 Mr. Lockhart and the Boston Pops Orchestra released their fourth album in this series, a Christmas album entitled *Holiday Pops*. Mr. Lockhart's first three RCA Victor albums with the Boston Pops Orchestra—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, and the Grammy-nominated *The Celtic Album*—all received critical and popular acclaim. Their most recent album, a collection of American patriotic music, is entitled *A Splash of Pops*.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. In January 1998, Mr. Lockhart was appointed Music Director of the Utah Symphony, effective with the 1998-99 season. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Minnesota Orchestra, the Montreal Symphony, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, the New York Philharmonic, Singapore Symphony, National Arts Center Orchestra, New England Conservatory Orchestra, St. Paul Chamber Orchestra, Dallas Symphony, and Philadelphia Orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair.

**Audra McDonald** is theater's youngest three-time Tony award winner (for *Ragtime*, *Carousel*, and *Master Class*). She made her Carnegie Hall debut on Opening Night of the 1998-99 season, a televised concert with the San Francisco Symphony under the direction of Michael Tilson Thomas. This season she also performed with the Cleveland Orchestra, Detroit Symphony, New World Symphony, the Philadelphia Orchestra, and the Boston Pops Orchestra, including a Symphony Hall performance taped for PBS's "Evening at Pops." Other concert work this season includes "Broadway's Leading Ladies" at Carnegie Hall, which will open PBS's 1999 *Great Performances* series. She will also sing "Myths and Hymns," a song cycle by Adam Guettel, at the Public Theater and at the New York Festival of Song. Ms. McDonald's acclaimed debut solo recording, *Way Back to Paradise* (Nonesuch), features works by five composer-lyricists of her own generation—Jason Robert Brown, Jenny Giering, Ricky Ian Gordon, Adam Guettel, and Michael John LaChiusa. The album also served as the basis for Ms. McDonald's acclaimed musical show at the Public Theater. Other recordings include Bernstein's *Wonderful Town* (EMI), conducted by Sir Simon Rattle; selections from *Porgy and Bess* (BMG), conducted by Michael Tilson Thomas; *Leonard Bernstein's New York* (Nonesuch), conducted by Eric Stern, and an appearance on *Dawn Upshaw Sings Rodgers and Hart* (Nonesuch). On television, Audra McDonald was introduced in a dramatic role this season in CBS's "Having Our Say." She has also appeared in the PBS productions "Leonard Bernstein's New York" and "Some Enchanted Evening—A Salute to Oscar Hammerstein." Born into a musical family, Audra McDonald grew up in Fresno, California. She attended the Juilliard School, graduating in 1993.

## THE BOSTON POPS ORCHESTRA
## KEITH LOCKHART, *Conductor*

Tuesday evening, July 20, 1999, at 8:30, at Tanglewood

### THE GEORGE AND ROBERTA BERRY SUPPORTING ORGANIZATION CONCERT

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Three Dances from *On the Town* — Bernstein

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AUDRA McDONALD
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Tom, from *Hello Again* — LaChiusa-Hochman

Baby Moon — Robbins/Guettel-Coughlin

A Lullaby — Agee/Gordon-Sebesky

*Carousel* Waltz — Rodgers

INTERMISSION

Overture to *State Fair* — Rodgers-Ramin

A Sleepin' Bee — Arlen/Capote-Stern/Hochman

The Man That Got Away — Arlen-Gershwin

The Stars and the Moon, from *Songs for a New World* — Brown-Brown/Stern

Any Place I Hang My Hat Is Home — Arlen/Mercer-Stern/Coughlin

MS. McDONALD

Get Happy — Arlen-Sebesky

Gotta Dance—A Tribute to Jerome Robbins — arr. Ramin

Gotta Dance—Papa, Won't You Dance with Me—Tonight Quintet—
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Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. During the past few years the Pension Institution has paid nearly $1 million annually to nearly one hundred pensioners or their widows. Pension Institution income is derived from Pension Fund concerts, from Open Rehearsals at Symphony Hall and at Tanglewood, and from radio broadcasts through the Boston Symphony Transcription Trust. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the players and the Corporation are members of the Pension Institution's Board of Directors.

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

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**The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon, and Fidelity Investments.**

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Tanglewood 1999

SEIJI OZAWA HALL
TANGLEWOOD

Wednesday, July 21, at 7
Florence Gould Auditorium, Seiji Ozawa Hall

SUSAN GRAHAM, mezzo-soprano
EMANUEL AX, piano

Texts and Translations

**The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs in each group.**

## WOLFGANG AMADÈ MOZART

**Das Veilchen**, K.476

Ein Veilchen auf der Wiese stand
Gebückt in sich und unbekannt;
Es war ein herzigs Veilchen!
Da kam ein' junge Schäferin
Mit leichtem Schritt und munterm Sinn
Daher, daher,
Die Wiese her, und sang.

Ach! denkt das Veilchen, wär ich nur
Die schönste Blume der Natur,
Ach! nur ein kleines Weilchen,
Bis mich das Liebchen abgepflückt
Und an dem Busen matt gedrückt,
Ach nur, ach nur
Ein Viertelstündchen lang!

Ach, aber ach! das Mädchen kam
Und nicht in acht das Veilchen nahm,
Ertrat das arme Veilchen.
Es sank und starb und freut sich noch:
Und sterb ich denn, so sterb ich doch
Durch sie, durch sie,
Zu ihren Füßen doch!
[Das arme Veilchen!
Es war ein herzigs Veilchen!]

—*Johann Wolfgang von Goethe*

**The violet**

A violet in the meadow stood,
bowed into itself and known to none;
it was a dear sweet violet!
Then came a young shepherdess,
light of step and gay of heart,
that way, that way,
across the meadow singing.

Ah, thinks the violet, could I but be
the fairest flower of nature,
for just, oh just a tiny while,
till I were by my loved one plucked,
and pressed, limp, to her bosom,
for just, oh just
one tiny quarter hour!

Oh, but oh, the girl grew near,
heeded the violet not at all,
crushed the poor violet underfoot,
which dying fell, yet still rejoiced:
For though I die, yet still I die
through her, through her,
and at her feet!
[Poor thing!
It was a dear sweet violet!]

**An Chloe**, K.524

Wenn die Lieb' aus deinen blauen,
Hellen, offnen Augen sieht,
Und vor Lust hineinzuschauen
Mir's im Herzen klopft und glüht;
Und ich halte dich und küsse
Deine Rosenwangen warm,

**To Chloë**

When love looks out from your blue,
bright, open eyes
and with joy of gazing into them
my heart throbs and glows;
and I hold you and kiss
ardently your rosy cheeks,

*Please turn the page quietly.*

Liebes Mädchen, und ich schließe
Zitternd dich in meinen Arm!

Mädchen, Mädchen, und ich drücke
Dich an meinen Busen fest,
Der im letzten Augenblicke
Sterbend nur dich von sich läßt;
Den berauschten Blick umschattet
Eine düstre Wolke mir,
Und ich sitze dann ermattet,
Aber selig neben dir.

—*Johann Georg Jacobi*

dear maiden, and clasp you
trembling in my arms!

Maiden, maiden, and I press
you firmly to my breast
which at the very last,
only at death, will let you go;
then is my enraptured gaze
overshadowed by a somber cloud,
and I sit then weary
but blissful, beside you.

**Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte**, K.520

Erzeugt von heißer Phantasie,
In einer schwärmerischen Stunde
Zur Welt gebrachte, geht zugrunde,
Ihr Kinder der Melancholie!

Ihr danket Flammen euer Sein,
Ich geb' euch nun den Flammen wieder,
Und all die schwärmerischen Lieder,
Denn ach! er sang nicht mir allein!

Ihr brennet nun, und bald, ihr Lieben,
Ist keine Spur von euch mehr hier.
Doch ach! der Mann, der euch geschrieben,
Brennt lange noch vielleicht in mir.

—*Gabriele von Baumberg*

**On Louise's burning her faithless lover's letters**

Begotten by ardent fantasy,
brought in a rapturous hour
into the world, perish,
children of melancholy!

To flames you owe your being,
to flames I now return you,
and all those rapturous songs,
for ah! He sang not for me alone!

Now you burn, and soon, my dears,
no trace of you will remain here.
But ah! the man who wrote you,
may yet long still burn in me.

**Warnung**, K.433

Männer suchen stets zu naschen,
Läßt man sie allein,
Leicht sind Mädchen zu erhaschen,
Weiß man sie zu überraschen.

Soll das zu verwundern sein?
Mädchen haben frisches Blut,
Und das Naschen schmeckt so gut.

Doch das Naschen vor dem Essen
Nimmt den Appetit.
Manche kam, die das vergessen,
Um den Schatz, den sie besessen,
Und um ihren Liebsten mit.

Väter, läßt euch's Warnung sein,
Sperrt die Zukkerplätzchen ein!
Sperrt die jungen Mädchen ein!

—*anonymous*

**Warning**

Men look ever for sly morsels,
if left to themselves,
catching girls is easy
if you know how to surprise.

Is that any wonder?
Girls are full-blooded,
sly morsels are so sweet.

But sly morsels before the meal
ruin the appetite.
Many a girl who's forgotten that
has lost her most precious possession,
and with it, her beloved.

Fathers, let it be a warning,
lock your sugar-drops away,
lock your young girls in.

**Abendempfindung**, K.523
Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entfliehn des Lebens schönste Stunden,
Fliehn vorüber wie im Tanz.

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab;
Aus ist unser Spiel, des Freundes Träne
Fließet schon auf unser Grab.

Bald vielleicht (mir weht, wie Westwind leise,
Eine stille Ahnung zu),
Schließ ich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh.

Werdet ihr an meinem Grabe weinen,
Trauernd meine Asche sehn,
Dann, o Freunde, will ich euch erscheinen
Und will himmelauf euch wehn.

Schenk auch du ein Tränchen mir und pflücke
Mir ein Veilchen auf mein Grab,
Und mit deinem seelenvollen Blicke
Sieh dann sanft auf mich herab.

Weih mir eine Träne, und ach! schäme
Dich nur nicht, sie mir zu weihn;
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein!

*—Joachim Heinrich Campe*

**Evening thoughts**
It is evening. The sun has vanished,
and the moon sheds a silver gleam;
thus flit life's finest hours,
flit by as in a dance.

Away soon will flit life's pageant,
and the curtain come rolling down;
our play is done, the friend's
tear falls already on our grave.

Soon maybe (like the westwind, wafts

upon me a quiet presentiment),
this pilgrimage of life I shall end,
and fly to the land of rest.

If you will then weep by my grave,
and mourning, upon my ashes gaze,
then, O friends, shall I appear

and waft you heavenwards.

And you, my love, bestow on me a tear,

and pluck me a violet for my grave,
and with your soulful gaze,
look down then gently on me.

Consecrate a tear to me, and ah, be
only not ashamed to do so;
oh, in my diadem will it
then be the fairest of the pearls.

*—English translations ©1976*
*George Bird and Richard Stokes*

## RICHARD STRAUSS

**Die Nacht**, Opus 10, No. 3
Aus dem Walde tritt die Nacht,
aus den Bäumen schleicht sie leise,
schaut sich um in weitem Kreise,
nun gib acht!

Alle Lichter dieser Welt,
alle Blumen, alle Farben
löscht sie aus und stiehlt die Garben
weg vom Feld.

Alles nimmt sie, was nur hold;
nimmt das Silber weg des Stroms,
nimmt vom Kupferdach des Doms
weg das Gold.

Ausgeplündert steht der Strauch—
rücke näher, Seel' an Seele,
o die Nacht, mir bangt, sie stehle
dich mir auch.

*—Hermann von Gilm*

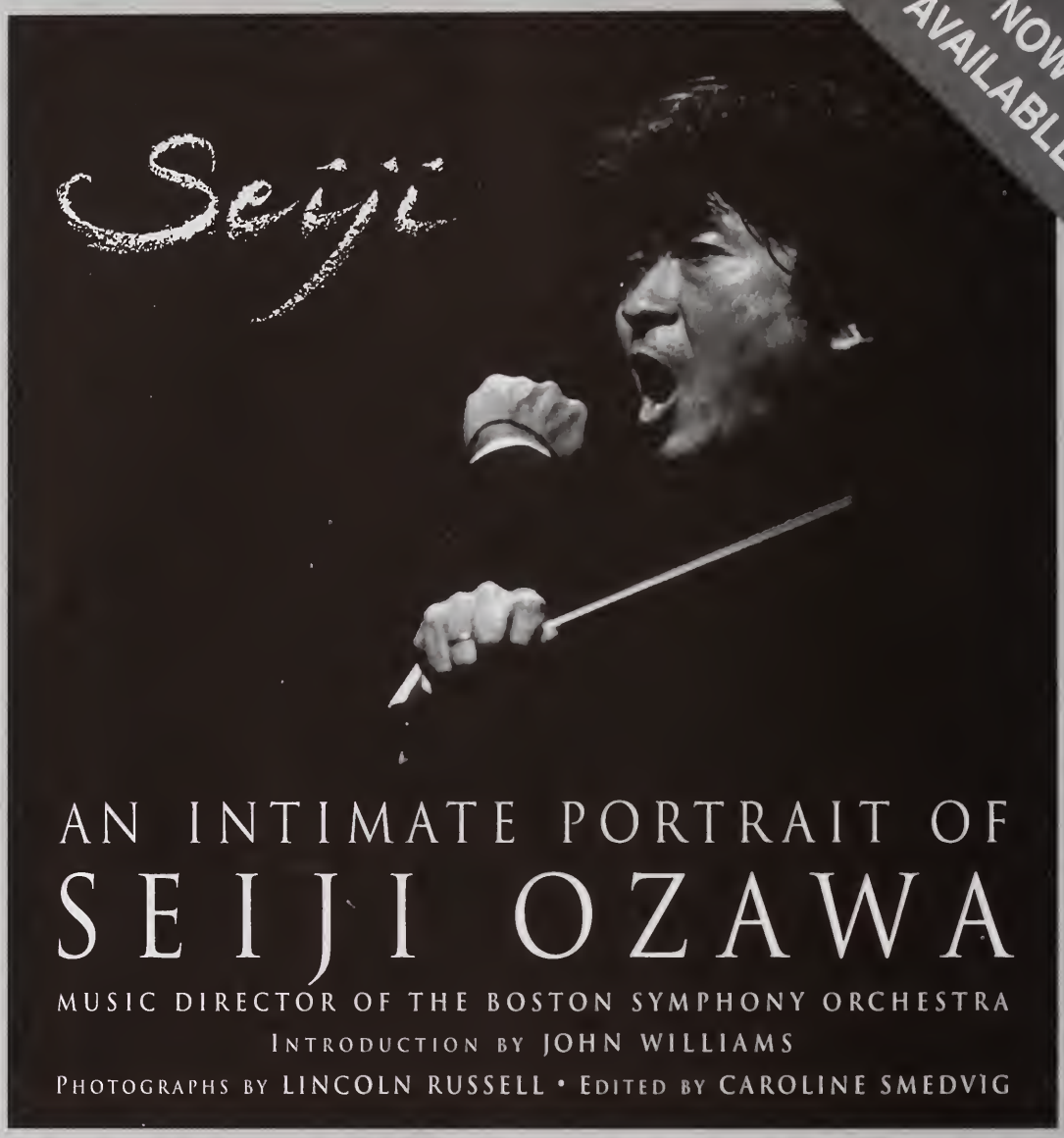
**Night**
Out of the woods steps the night,
out of the trees it creeps softly,
it looks around in a wide circle,
now pay heed!

All of the lights of this world,
all of the flowers, the colors
it extinguishes, and steals the sheaves
from the field.

It takes everything that is lovely;
it takes the silver away from the stream,
it takes the gold
from the copper roof of the cathedral.

Plundered stand the bushes—
draw nearer, soul to soul,
oh the night, I fear, will also steal
you from me.

***Please turn the page quietly,***
***and only after the music has stopped.***

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**Allerseelen**, Opus 10, No. 8

Stell' auf den Tisch die duftenden Reseden,
die letzten roten Astern trag' herbei,
und laß uns wieder von der Liebe reden,
wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich drücke,
und wenn man's sieht, mir ist es einerlei;
gib mir nur einen deiner süßen Blicke,
wie einst im Mai.

Es blüht und duftet heut' auf jedem Grabe,

ein Tag im Jahr ist ja den Toten frei,
komm' an mein Herz, daß ich dich wieder habe,
wie einst im Mai.

*—Hermann von Gilm*

**All Soul's Day**

Set the fragrant mignonettes on the table,
bring the last red asters over here,
and let us speak of love again,
as once in May.

Give me your hand, so that I can squeeze it in secret,
and if people see, I don't care;
give me just one of your sweet glances,
as once in May.

Today flowers bloom and smell sweet on every grave,
one day of the year the dead are free,
come to my heart, so that I will have you again,
as once in May.

**Winternacht**, Opus 15, No. 2

Mit Regen und Sturmgebrause
Sei mir willkommen, Dezembermond,
Und führ' mich den Weg zum traulichen Hause,
Wo meine geliebte Herrin wohnt.

Nie hab' ich die Blüte des Maien,
Den blauenden Himmel, den blitzenden Tau
So fröhlich gegrüßt wie heute dein Schneien,
Dein Nebelgebräu und Wolkengrau;

Denn durch das Flockengetriebe,
Schöner als jeder Lenz gelacht,
Leuchtet und blüht der Frühling der Liebe
Mir heimlich nun in der Winternacht.

*—Adolf Friedrich von Schack*

**Winter night**

With the storms raging
I welcome you, December moon,
guide me down the path to the cozy house
where my love dwells.

Never have I greeted the flowers of May,
the blue sky, the gleaming dew,

as I greet today your snow,

your foggy mist and grey clouds;

for through the swirling snowflakes,
more beautiful than spring's laughter,
now sparkles and blooms the springtime of love
secretly in the winter night.

***Please turn the page quietly,***
***and only after the music has stopped.***

**Morgen!**, Opus 27, No. 4

Und morgen wird die Sonne wieder scheinen
und auf dem Wege, den ich gehen werde,
wird uns, die Glücklichen, sie wieder einen

inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten,
wogenblauen,
werden wir still und langsam niedersteigen,
stumm werden wir uns in die Augen
schauen,
und auf uns sinkt des Glückes stummes
Schweigen...

*—John Henry Mackay*

**Tomorrow**

And tomorrow the sun will shine again,
and on the path that I will take,
we, the happy ones, will be united once
again
upon this sun-breathing earth...

Quiet and slow, we will climb down

to the wide, blue-waved shore,
silent, we will look into each other's eyes,

and upon us will fall joy's wordless
silence...

**Das Rosenband**, Opus 36, No. 1

Im Frühlingsschatten fand ich sie,
da band ich sie mit Rosenbändern:
sie fühlt' es nicht und schlummerte.

Ich sah sie an; mein Leben hing
mit diesem Blick an ihrem Leben:
ich fühlt' es wohl und wußt' es nicht.

Doch lispelt ich ihr sprachlos zu
und rauschte mit den Rosenbändern:
da wachte sie vom Schlummer auf.

Sie sah mich an; ihr Leben hing
mit diesem Blick an meinem Leben:
und um uns ward's Elysium.

*—Friedrich Gottlieb Klopstock*

**The band of roses**

In spring shade I found her,
there I bound her with bands of roses:
she didn't feel it, and slept.

I looked at her; with this look
my life hung on hers:
I felt it, but didn't know it.

I whispered to her wordlessly
and rustled the bands of roses,
then she awoke from her slumber.

She looked at me; with this look
her life hung on mine:
and Paradise surrounded us

**Leises Lied**, Opus 39, No. 1

In einem stillen Garten
An eines Brunnens Schacht,
Wie wollt' ich gerne warten
Die lange graue Nacht!

Viel helle Lilien blühen
Um des Brunnens Schlund;
Drin schwimmen golden die Sterne,
Drin badet sich der Mond.

Und wie in den Brunnen schimmern
Die lieben Sterne hinein,
Glänzt mir im Herzen immer
Deiner lieben Augen Schein.

Die Sterne doch am Himmel,
Die stehen all so fern;
In deinen stillen Garten
Stünd' ich jetzt so gern.

*—Richard Dehmel*

**Gentle song**

In a quiet garden
by a fountain's well,
how gladly I would wait
the whole grey night through!

Many bright lilies are blooming
around the fountain's pool;
there swim the stars, golden,
there bathes the moon.

And just as in the fountain's pool
the lovely stars shimmer,
the gleam of your dear eyes
ever sparkles in my heart.

But the stars in the heavens
are all so far away;
if I were standing in your quiet garden now
I would be so happy!

*—translations ©1999 Janet Gillespie*

**Cäcilie**, Opus 27, No. 2

Wenn du es wüßtest,
Was träumen heißt von brennenden
Küssen,
Von Wandern und Ruhen mit der
Geliebten,
Aug in Auge,
Und kosend und plaudernd,
Wenn du es wüßtest,
Du neigtest dein Herz!

Wenn du es wüßtest,
Was bangen heißt in einsamen Nächten,
Umschauert vom Sturm, da niemand
tröstet
Milden Mundes die kampfmüde Seele,
Wenn du es wüßtest,
Du kämest zu mir.

Wenn du es wüßtest,
Was leben heißt, umhaucht von der
Gottheit
Weltschaffendem Atem,
Zu schweben empor, lichtgetragen,
Zu seligen Höhen,
Wenn du es wüßtest,
Du lebtest mit mir!

*—Heinrich Hart*

**Cecily**

If you knew
what it is to dream of burning kisses,

of wandering and resting with one's love,

gazing at each other,
and caressing and talking,
if you knew,
you would incline your heart!

If you knew
what fear is on lonely nights,
as the storm rages, when no one comforts

with soft voice the struggle-weary soul,
if you knew,
you would come to me.

If you knew
what it is to live enveloped in God's

world-creating breath,
to float upwards, borne on light,
to blissful heights,
if you knew,
you would live with me!

*—translation ©1976*
*George Bird and Richard Stokes*

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## CLAUDE DEBUSSY

### "Fêtes galantes," Set 1

**En sourdine**

Calmes dans le demi-jour
Que les branches hautes font,
Pénétrons bien notre amour
De ce silence profond.

Fondons nos âmes, nos coeurs,
Et nos sens extasiés,
Parmi les vagues langueurs
Des pins et des arbousiers.

Ferme tes yeux à demi,
Croise tes bras sur ton sein,
Et de ton coeur endormi
Chasse à jamais tout dessein.

Laissons-nous persuader
Au souffle berceur et doux
Qui vient à tes pieds rider
Les ondes de gazon roux.

Et quand solennel, le soir
Des chênes noirs tombera,
Voix de notre désespoir,
Le rossignol chantera.

*—Paul Verlaine*

**Muted**

Calm in the twilight
that the high branches make,
let us steep our love
with this deep silence.

Let us mingle our souls, our hearts,
and our ecstatic senses,
among the vague languors
of the pines and arbutus trees.

Half-close your eyes,
cross your arms upon your breast,
and from your sleeping heart
banish all purpose.

Let us be persuaded
by the lulling and soft breeze
that, at your feet, comes to ripple
the waves of russet grass.

And when, solemnly, evening
falls from the dark oaks,
voice of our hopelessness,
the nightingale will sing.

**Fantoches**

Scaramouche et Pulcinella
Qu'un mauvais dessein rassembla,
Gesticulent, noirs sous la lune.

Cependant l'excellent docteur
Bolonais cueille avec lenteur
Des simples parmi l'herbe brune.

Lors sa fille, piquant minois,
Sous la charmille en tapinois
Se glisse demi-nue, en quête

De son beau pirate espagnol;
Dont un amoureux rossignol

Clame la détresse à tue-tête.

*—Verlaine*

**Puppets**

Scaramouche and Pulcinella,
brought together by a sinister scheme,
gesticulate, black under the moon.

Meanwhile, the excellent Bolognese doctor
slowly gathers
medicinal plants amid the dark grass.

Then his daughter, piquant and pretty,
under the arbor clandestinely
glides half-naked, in search

of her handsome Spanish pirate,
the distress of whom an amorous
nightingale
crys out at the top of its voice.

***Please turn the page quietly,***
***and only after the music has stopped.***

**Clair de lune**

Votre âme est un paysage choisi
Que vont charmant masques et
bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

Tout en chantant sur le mode mineur
L'amour vainqueur et la vie opportune,
Ils n'ont pas l'air de croire à leur bonheur

Et leur chanson se mêle au clair de lune,

Au calme clair de lune triste et beau,

Qui fait rêver les oiseaux dans les arbres
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les
marbres.

—*Verlaine*

**Moonlight**

Your soul is a chosen landscape
which is charmed by maskers and
bergamasks,
playing the lute, and dancing, and almost
sad beneath their fantastic disguises.

While singing in minor mode
of victorious love and the opportune life,
they do not seem to believe in their
happiness,
and their song mingles with the moonlight.

With the calm moonlight, sad and
beautiful,
that makes the birds dream in the trees
and the fountains sob from ecstasy,
the great, slender fountains among the
marble statues.

—*translations ©1999 Janet Gillespie*

## DEBUSSY

**Mandoline**

Les donneurs de sérénades
Et les belles écouteuses
Échangent des propos fades
Sous les ramures chanteuses.

C'est Tircis et c'est Aminte,
Et c'est l'éternel Clitandre,
Et c'est Damis qui pour mainte
Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,
Leurs longues robes à queues,
Leur élégance, leur joie
Et leurs molles ombres bleues

Tourbillonnent dans l'extase
D'une lune rose et grise,
Et la mandoline jase
Parmi les frissons de brise.

—*Paul Verlaine*

**Mandolin**

The serenaders
and the beautiful listeners
exchange gossip
under the singing branches.

There's Tircis and there's Aminte,
and there's the eternal Clitandre,
and there's Damis, who for many a
cruel woman has written many a
tender verse.

Their short vests of silk,
their long trailing gowns,
their elegance, their joy
and their soft blue shadows

swirl in the ecstasy
of a pink and grey moon,
and the mandolin chatters
among the flutters of the breeze.

—*translation ©1999 Janet Gillespie*

**Beau soir**

Lorsqu'au soleil couchant les rivières sont
roses,
Et qu'un tiède frisson court sur les champs
de blé,
Un conseil d'être heureux semble sortir
des choses
Et monter vers le coeur troublé.

**Beautiful evening**

When at sunset the rivers are rosy,

and a warm ripple crosses the fields
of wheat,
a suggestion to be happy seems to arise
from these things
and enter into the troubled heart.

Un conseil de goûter le charme d'être au monde
Cependant qu'on est jeune et que le soir est beau,
Car nous nous en allons, comme s'en va cette onde:
Elle à la mer, nous au tombeau.

*—Paul Bourget*

A suggestion to savor the charm of being in the world
while one is young and the evening is beautiful;
for we are moving on, even as that wave moves:
it to the sea, we to the tomb.

*—translation courtesy CAMI*

## REYNALDO HAHN

**À Chloris**

S'il est vrai, Chloris, que tu m'aimes,
Mais j'entends, que tu m'aimes bien,
Je ne crois pas que les rois mêmes
Aient un bonheur pareil au mien.
Que la mort serait importune
De venir changer ma fortune
Pour la félicité des cieux!
Tout ce qu'on dit de l'ambroisie
Ne touche point ma fantaisie
Au prix des grâces de tes yeux.

*—Théophile de Viau*

**To Chloris**

If it be true, Chloris, that you do love me—
and I have heard, you love me well—
then kings themselves I do believe
could hardly match my wealth.
Death would be most inopportune
to come and alter my good fortune
just to please the heavens!
Say what you will about ambrosia—
it can hardly compare to the magic
of your eyes bestowing their gaze on me.

*—translation Richard Haney-Jardine*

**Quand je fus pris au pavillon**

Quand je fus pris au pavillon
De ma dame très gente et belle,
Je me brûlai à la chandelle
Ainsi que fait le papillon.

Je rougis comme vermillon,
À la clarté d'une étincelle,
Quand je fus pris au pavillon
De ma dame très gente et belle.

Si j'eusse été émerillon
Ou que j'eusse eu aussi bonne aile,
Je me fusse gardé de celle
Qui me bailla de l'aiguillon
Quand je fus pris au pavillon.

*—Charles d'Orléans*

**When I was lured to her love nest**

When I was lured to her love nest
by my lady so gentle and fair,
I was singed by a burning heat,
a butterfly caught in a flame.

I glowed a fiery, crimson red
at the gleam of a single spark,
when I was lured to her love nest
by my lady so gentle and fair.

If I had only been a falcon
or had the wings to fly away,
I'd have saved myself from her,
who enticed me with her charms,
when I was lured to her love nest.

*—translation Judyth Schaubhut Smith*

**Infidelité**

Voici l'orme qui balance
Son ombre sur le sentier;
Voici le jeune églantier,
Le bois où dort le silence,
Le banc de pierre où, le soir
Nous aimions à nous asseoir.

**Infidelity**

Here is the elm tree that casts
its shadow upon the path:
here is the young eglantine,
the woods where silence slumbers,
the rocky bench where, come evening,
we used to love to sit.

***Please turn the page quietly.***

Voici la voûte embaumée
D'ébéniers et de lilas,
Où, lorsque nous étions las,
Ensemble, ma bien-aimée,
Sous des guirlandes de fleurs,
Nous laissions fuir les chaleurs.

L'air est pur, le gazon doux...
Rien, rien n'a donc changé que vous!

—*Théophile Gautier*

Here is the perfumed bower
of ebonies and lilacs,
where, when we grew weary,
together, my beloved,
beneath garlands of flowers,
we chased away the heat.

The air is pure, the grass is soft...
nothing, then, has changed but you.

—*translation Richard Haney-Jardine*

**Fêtes galantes**
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their elegance, their joy
and their soft blue shadows

swirl in the ecstasy
of a pink and grey moon,
and the mandolin chatters
among the flutters of the breeze.

—*translation ©1999 Janet Gillespie*

**Si mes vers avaient des ailes**
Mes vers fuiraient, doux et frêles,
Vers votre jardin si beau,
Si mes vers avaient des ailes,
Comme l'oiseau.

Ils voleraient, étincelles,
Vers votre foyer qui rit,
Si mes vers avaient des ailes,
Comme l'esprit.

Près de vous, purs et fidèles,
Ils accouraient, nuit et jour,
Si mes vers avaient des ailes,
Comme l'amour!

—*Victor Hugo*

**If my poems had wings**
My poems would flee, sweet and frail,
to your beautiful garden,
if only my poems had the wings
of a bird.

They would fly, like sparks
to your smiling hearth,
if only my poems had the wings
of the soul.

To be close to you, pure and true,
they would hasten night and day,
if only my poems had the wings
of love.

—*translation Richard Haney-Jardine*

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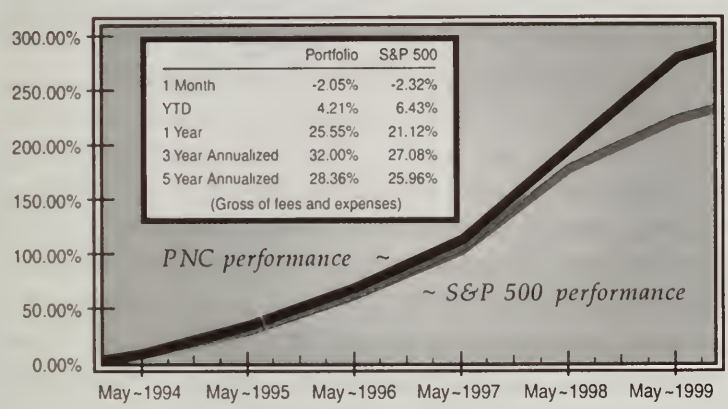


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## RICHARD STRAUSS: A LIFE IN MUSIC

by Michael Kennedy

*Marking the fiftieth anniversary of Strauss's death, Tanglewood has programmed a number of well-known and unusual works by the composer.*

Richard Strauss's death at his home in Garmisch fifty years ago on September 8 is being commemorated worldwide wherever his music is performed. He had composed his last masterpiece, the Four Last Songs, a year earlier, before the onset of fatal illness, and with them he completed a creative career that had stretched for nearly eighty years, for he wrote his first work at the age of six. No opera house today is without several of his operas in its repertory; no orchestra exists without performing his tone poems regularly; few singers plan a recital without a group of Strauss Lieder in the program. He dominated the music-making of his time both as composer and conductor.

He was born in Munich on June 11, 1864, son of the principal horn player in the Munich Court Orchestra. He composed his first symphony when he was sixteen and his second three years later. (It had its first performance in New York, conducted by a friend of his father, Theodore Thomas.) A Serenade for wind instruments so impressed the conductor-pianist Hans von Bülow that he commissioned a Suite for woodwind and invited the twenty-year-old Strauss to conduct the Meiningen Orchestra in the first performance. A year later Bülow offered him the post of assistant court conductor at Meiningen.

It seemed that nothing could go amiss for the young musician, but a Scherzo for piano and orchestra written for Bülow was rejected by the great man as "unplayable." Four years later Strauss changed the title to "*Burleske*" [JULY 23 AT TANGLEWOOD] and offered it to Eugen d'Albert, who gave it a brilliant performance. It is the first work in which we hear Strauss the parodist, paying tongue-in-cheek homage to Brahms and making musical fun of the Brahms-Wagner schism. This is the embryonic composer of the tone poem *Till Eulenspiegel's Merry Pranks* (1895) [ALSO JULY 23], in which rondo form is used as the framework for a *jeu d'esprit* about the escapades of a medieval rogue folk-hero who attacks the philistines, mocks religion, and ends on the gallows. The rogue is, of course, Strauss himself, mocking those who


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PHOTO: JOSÉ LUIS PEDERNEIRAS

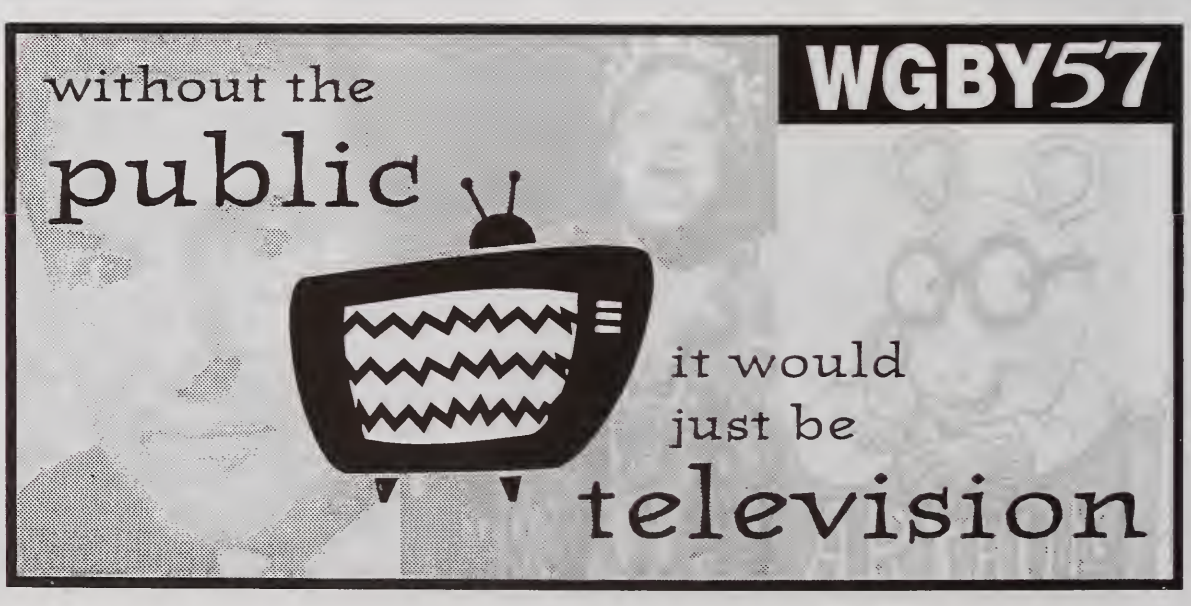
had disliked his first opera, *Guntram*.

The series of tone poems that catapulted Strauss to international fame in the 1890s began with *Macbeth*, although the first to be performed was the ardent and exciting *Don Juan*, conducted by Strauss himself at Weimar, where he had just been appointed court opera conductor. Contemporary with *Don Juan* (1889) is the most mature of his chamber works, the Violin Sonata [**July 23 Prelude at Tanglewood**]. It shares the tone poem's structural novelty (especially in the finale) and a quasi-operatic fervor. Strauss's penchant for quotation is evident here, with allusions to Schubert, Beethoven, and Wagner (*Tristan*). *Don Juan* was followed by five more tone poems, of which *Ein Heldenleben* is the most overtly autobiographical, but the greatest musically is *Don Quixote* [**August 1 at Tanglewood**], a set of variations with solo cello (and other solo instruments) representing the deluded knight. Strauss here attained tenderness and pathos which he rarely achieved so compellingly again.

In 1894 Strauss married the soprano Pauline de Ahna. She was a temperamental, even tempestuous woman, outspoken and eccentric; but Strauss adored her, and their marriage lasted for fifty-five years without his eyes straying to anyone else. As a wedding present he composed the four songs of his Opus 27. All four are cherished by singers, but none more than "Morgen!," a magical evocation of the rapture of love, while "Cäcilie," written the night before their wedding, is an impassioned outpouring of erotic melody. Pauline retired from the stage after the birth of their son in 1897 but continued to sing on the concert platform for another decade, usually with Strauss accompanying her or conducting the orchestra. Many of his best songs were written with her voice in mind, "Das Rosenband," for example, or "Leises Lied." Some of his earlier (pre-Pauline) songs were written for his aunt Johanna, a gifted amateur singer. "Winternacht" is one of these. [**All these songs can be heard in the July 21 Ozawa Hall concert.**]

*The Strausses' wedding photo*

While Pauline was giving birth, Strauss was on tour playing the piano part in his melodrama (speaking voice with music) *Enoch Arden* [**Also July 21 in Ozawa Hall**], a setting of a German translation of Tennyson's poem about a "Robinson Crusoe" who returns from years on a desert island to find that his beloved has married someone else. Strauss wrote this for Ernest von Possart, an actor who became *intendant* (administrator) of the Munich Court Opera. It is one of Strauss's most curious works and perhaps his



heart was not in it, for large stretches of the poem are spoken unaccompanied.

Appointed court conductor to Kaiser Wilhelm II in Berlin in 1898, he came into contact with leaders of the arts in other areas besides music, particularly the director Max Reinhardt, whose production of Oscar Wilde's play *Salomé* confirmed Strauss's conviction that it was a ready-made subject for operatic treatment. The result created a scandal because it was regarded by some as blasphemous and obscene, but the majority acclaimed it. With the money he made from *Salome* he built a handsome villa in Garmisch, where he lived for the rest of his life. The first composition on which he worked there also stemmed from a Reinhardt production, in this case of Hugo von Hofmannsthal's version of Sophocles' *Elektra*. Strauss cut the play to form a libretto and asked Hofmannsthal for a few extra lines, thus beginning a collaboration that was to continue for twenty years.

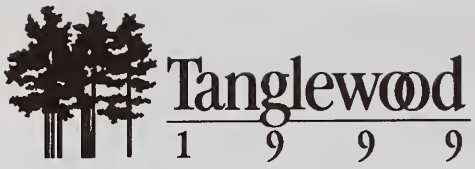
*Strauss's villa at Garmisch*

With the next collaboration, the "comedy for music" *Der Rosenkavalier*, they achieved an overwhelming triumph which they never surpassed as far as the public was concerned. The glittering score, magnificent characters, and setting in an eighteenth-century Vienna seen through Freudian eyes appealed to all sections of the audience. They followed it in 1912 with a *commedia dell'arte* combination of play—Molière's *Le Bourgeois Gentilhomme*—with one-act opera—*Ariadne auf Naxos*. Strauss's incidental music for the former is stylish pastiche of a superior kind [**July 23 at Tanglewood**], better-known as a suite because when the work was revised in 1916, the Molière play and its music were dropped and a sung Prologue substituted.

They collaborated on three more operas before Hofmannsthal died in 1929. Strauss's next librettist was the Austrian Jew Stefan Zweig. After the Nazis came to power in 1933, Strauss ill-advisedly allowed himself to be appointed president of Goebbels's Reich Music Chamber. His attitude to the Hitler regime is still a matter of controversy, but his beloved daughter-in-law was Jewish and his principal motivation was to protect her and her two sons. Within eighteen months he was dismissed from the post and further collaboration with Zweig was forbidden. As always, Strauss's refuge was in work, and during 1935 he turned to the poetry of Rückert for three settings for unaccompanied male chorus [**July 23 Prelude in Ozawa Hall**]. His choral works, though relatively neglected, are well worth exploration and provide formidable challenges to the singers. *Die Göttin im Putzzimmer* (*The Goddess in her Boudoir*) [**July 16 Prelude in Ozawa Hall**] is a delightful allegory about artistic creation and love, very different from the three Rückert settings of a few months later, which seem to reflect Strauss's personal predicament: "I only know one more quiet house... Many a guest is already staying there. But there is still room for others in the grave."

Despite the grim circumstances, music still flowed from Strauss's pen: four more operas, including the crowning masterpiece *Capriccio* in 1942, and then a group of masterly instrumental works, among them an oboe concerto and a "poem for twenty-three solo strings," *Metamorphosen*, an elegy for the Germany that nurtured Strauss and which he saw the Nazis destroy.

Michael Kennedy's most recent book is *Richard Strauss: Man, Musician, Enigma*. His other books include three volumes in the Master Musicians series (on Mahler, Strauss, and Britten) as well as the *Oxford History of Music* and *Concise Oxford Dictionary of Music*, *Portrait of Elgar*, *Portrait of Walton*, *The Works of Ralph Vaughan Williams*, and biographies of Sir John Barbirolli and Sir Adrian Boult. A frequent broadcaster and lecturer, he became the sole music critic for London's *Sunday Telegraph* in 1989, having long served as an editor and music critic for the *Daily Telegraph*.



Wednesday, July 21, at 7
Florence Gould Auditorium, Seiji Ozawa Hall

PATRICK STEWART, speaker
EMANUEL AX, piano

STRAUSS — *Enoch Arden*, Opus 38, Melodrama after Alfred, Lord Tennyson

EXTENDED ONE-HOUR INTERMISSION

SUSAN GRAHAM, mezzo-soprano
EMANUEL AX, piano

**The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs in each group.**

MOZART
- Das Veilchen, K.476
- An Chloe, K.524
- Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte, K.520
- Warnung, K.433
- Abendempfindung, K.523

STRAUSS
- Die Nacht, Opus 10, No. 3
- Allerseelen, Opus 10, No. 8
- Winternacht, Opus 15, No. 2
- Morgen, Opus 27, No. 4
- Das Rosenband, Opus 36, No. 1
- Leises Lied, Opus 39, No. 1
- Cäcilie, Opus 27, No. 2

INTERMISSION

Emanuel Ax plays the Steinway piano.

| | |
|---|---|
| DEBUSSY | *Fêtes galantes*, Set 1<br>En sourdine<br>Fantoches<br>Clair de lune<br>Mandoline<br>Beau soir |
| HAHN | À Chloris<br>Quand je fus pris au pavillon<br>Infidelité<br>Fêtes galantes<br>Si mes vers avaient des ailes |

**In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.**

**Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other**

## Notes

Melodramas—dramatic recitations with synchronized music—are as rare in the concert hall as melodramas—exaggerated dramas—are familiar in the theater. In our classical music tradition, this arcane form dates back to several 1770s melodramas by Jiři (Georg) Benda. It subsequently came to opera (Mozart's unfinished *Zaïde*, Beethoven's *Fidelio*, Weber's *Der Freischütz*), and Schubert, Schumann, and Liszt brought it into the drawing room in a few isolated examples.

**RICHARD STRAUSS** (1864-1949) composed his 1897 melodrama ***Enoch Arden*** as a showpiece for the actor Ernst von Possart, who had procured Strauss a post at the Munich Court Theater. Alfred Tennyson's epic poem *Enoch Arden* had only recently appeared in German and was still remembered as the runaway best seller of 1864 (with 17,000 copies purchased on its first day in the shops). Strauss's aim was not so much to create a musical experience as to provide modest enhancement for Possart's rhetorical art. Rather than follow every twist of Tennyson's narrative, the composer confined his music to some fifteen key episodes, leaving about 700 of the poem's 911 lines unaccompanied. Strauss at first judged his own score harshly, noting in his diary, "I do not wish it ever to be counted among my works, as it is a worthless occasional piece (in the worst sense of the word)." However, the seventy-minute melodrama was so successful when Possart first performed it with Strauss at the piano that the pair went on tour with it. Strauss now thawed sufficiently toward *Enoch Arden* to admit it to his canon, publishing it as Opus 38.

Today, experts deride Tennyson's epic as a piece of mawkish Victoriana. Yet the poem's fall from grace has as much to do with social changes as with any weaknesses in Tennyson's conception. Modern readers cannot think of marriage as did people in the Victorian era, when divorce was almost unheard of, wedlock was deemed an awesome manifestation of the will of God, and widows could not find respectable employment lucrative enough to support children. Against that background, the situation of Enoch, the shipwrecked sailor believed dead, Annie, his inadvertently bigamous wife, and Phillip, her devoted second husband, took on

depth as a painful moral conundrum.

Strauss divided the poem into two sections. In a short prelude to Part I, rumbling left-hand scales evoke roaring ocean waves. Behind Tennyson's childhood picture of Annie, Philip, and Enoch, Strauss introduces leitmotifs for all three characters: Annie's fluttering, Philip's meditative, Enoch's bold and jaunty, with a striking dissonance befitting a "rough sailor's lad." Sustained music concludes Part I, with church bells tolling beneath Philip's theme as he and Annie wed.

Enoch's theme opens Part II. When he witnesses Annie's remarried happiness, tremolos evoke apprehensive shivers, agitation wracks his motif, and an impassioned lament arises. Music returns for Enoch's death scene and eventually brings the recitation to a close with a final allusion to his tragic emotional burden.

* * * * *

**Please note that texts and translations are being distributed separately.**

Partly because they came to fruition at opposite ends of the nineteenth century, the German Lied and the French *chanson* display remarkable differences in their approaches to the human condition. The Lied, maturing toward the close of the Age of Goethe, generally has a moral and philosophical component, seeking hidden truths behind appearances; the *chanson*—flowering in *fin-de-siècle* France, decades before Camus and Sartre—greets reality with existential acceptance, rediscovering how immensely truthful surfaces can be, and how often masks betray more than they hide. This Teutonic-Gallic contrast is evident in the two halves of Susan Graham's program—even in Wolfgang Mozart's songs, which represent the Lied not so much in infancy as in a pre-natal, embryonic stage.

Indeed, WOLFGANG AMADÈ MOZART (1756-1791) composed few songs for

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voice and piano and long considered the form unimportant. Only in 1789 did he first publish "German arias to be sung at the piano," issuing four choice Lieder written several years earlier. Three of those are highlights of tonight's opening group, which begins with the most famous Mozart song of all, "Das Veilchen" (1785). Here, inspired by one of Goethe's illustrative fables, Mozart looks forward to the true German Lied: rather than shoe-horning the verses into a preexisting melody, he devises a continuous musical narrative. Mozart's inimitable comic timing enlivens "An Chloë," dated June 24, 1787, while the magnificent "Abendempfindung," bearing the same date, offers a luxuriant lyric blend of serenity and pathos, the music transfiguring the text's facile moralizing with true philosophical profundity. The title "As Louisa burned her faithless lover's letters" (1787) suggests comedy, but Mozart provides a tragic aria-in-miniature that climaxes in an exciting "fire crescendo." In "Warnung" (c.1783)—initially conceived as an orchestral *buffo* aria rather than a song—Mozart's musical chuckles add drollery to the text's "food=sex" metaphor. Mozart left the instrumentation unfinished, providing only a bass line and a few indications for violins and oboes, but his obvious intentions can be persuasively simulated at the keyboard.

About a century later, the Lied was the genre in which **RICHARD STRAUSS** (1864–1949) first achieved world-class mastery. At age twenty-one, when his instrumental works were still displaying derivative features, he published a debut volume of Lieder, his Opus 10, which contained such all-time Strauss favorites as "Die Nacht," "Allerseelen," and "Zueignung." In true German tradition, Strauss gave an air of earnestness to his music, sensually dealing with night as a meditative state of mind, while bringing exalted dignity to the plea of "Allerseelen" for renewed love. As in "Die Nacht" the even earlier "Winternacht" draws a human lesson from nature, as inward thoughts thrust aside real-world stormy music. The familiarity of "Morgen" (1894) makes it easy to overlook the song's originality in presenting layers of meaning. The voice first appears an intrusion, then gradually integrates with the music's expressive texture, later transcends it in a chorale, and eventually diverges from it again. A more open lyricism marks "Das Rosenband" (1897), while "Leises Lied" (1898) ventures into Gallic territory, employing ambiguous, Debussyesque harmonies, and even simulating French quietism. "Cäcilie," composed on September 9, 1894, just before Strauss's wedding, is "the most patently Straussian of all the composer's many Lieder," as biographer Norman Del Mar observes, presenting "a passionate and ceaseless flow of pure inspiration."

This evening's five *chansons* by **CLAUDE DEBUSSY** (1862-1918) are all relatively early works, dating from the composer's twenties. Paul Verlaine is the poet for four of the five, and half-light and nocturnal ambience are recurring themes, savored for themselves rather than explored Teutonically as psychological clues. These *chansons* testify that, like Strauss, Debussy first found his mature idiom in song and only later discovered how to ply it in instrumental music, the breakthrough being his *Prelude à l'après-midi d'un Faune* (1894). Debussy was obviously ripe for *Faune* when he wrote his first volume of *Fêtes galantes* in 1891-92 (not published until 1903). "En sourdine" reaches its sensuous culmination when intoxicating breezes waft; at the close, we discover that an opening piano skirl represented a nightingale. Flopping *commedia dell'arte* puppets feel flesh-and-blood sensations in the lively "Fantoches," with their —and our—absurdity underscored by "*la la*" refrains. In "Clair de lune," lute-plucking becomes but one fragrance in an undulating moonlit mindscape where ecstasy merges with a sense of loss. In the rollicking "Mandoline," dating from the mid-1880s, spiky strumming cuts through the pretentious poses of would-be lovers. The roughly contemporary "Beau soir" shows Debussy's nocturnal musing at its most serene, concluding with an ultra-delicate hint of mortality.

The Venezuelan-born son of a German father, **REYNALDO HAHN** (1875-1947) was trained in Paris by Jules Massenet, developing a quintessentially French sensibility as a composer. While he put his talents largely to the service of entertainment genres such as operetta, Hahn was a consummate musician of extraordinary precocity, serving Marcel Proust as the model for his character Santeuil. Hahn's adroitness in donning stylistic masks is particularly

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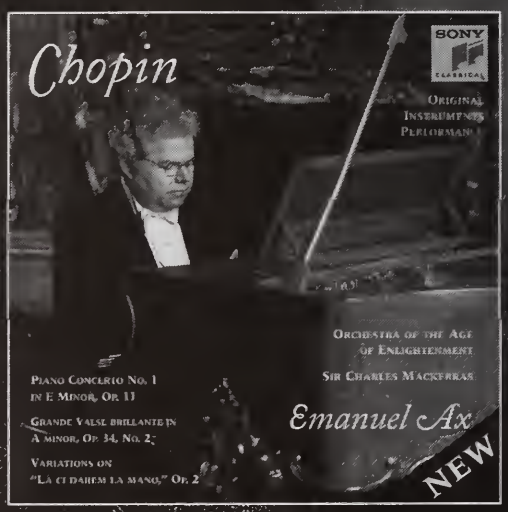


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evident in the first two songs of tonight's group. "À Cloris" (published 1916) evokes both stately Handelian serenity and Bach-like ornamentation, while an earlier, racier Baroque style was Hahn's springboard for the courtly élan of "Quand je fus pris," enlivened by wonderful rhythmic deftness in superimposing music and text. The lyrical "Infidelité" displays a particularly felicitous understatement in the closing line. Hahn's "Fêtes galantes" utilizes the same text as Debussy's "Mandoline." Unlike the latter's deliberately philistine strumming, Hahn's version sports a populist tinkle as a toy object against which human issues appear in relief. "Si mes vers," written, astonishingly, when Hahn was only thirteen, remains one of his most performed works, thanks to its flowing melody and superbly crafted arpeggio accompaniment.

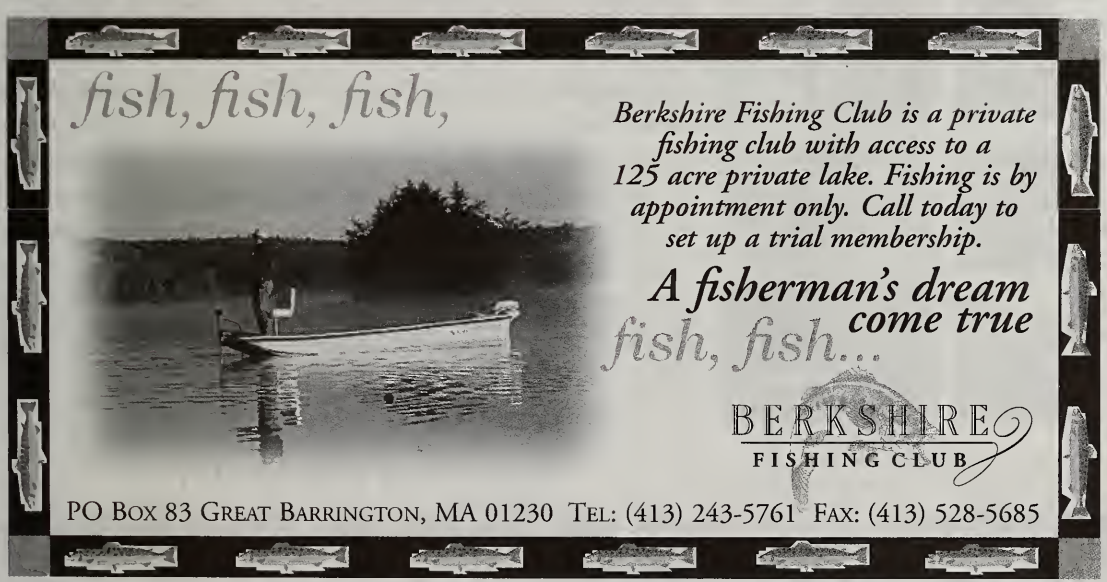
—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is also a prominent New York-based lecturer and concert annotator whose articles have appeared in *Opera News*, *Stagebill*, *Performing Arts*, and other publications.

## GUEST ARTISTS

### Patrick Stewart

Making his Tanglewood and Boston Symphony debuts this week, the award-winning actor Patrick Stewart is known for successfully bridging the gap between the theatrical world of the Shakespearean stage and that of contemporary film and television. Recent film projects have included Paramount's *Star Trek: Insurrection* and Dreamwork's *Prince of Egypt*, in which he gives voice to the character Seti. Other recent projects have included Arthur Miller's new play *The Ride Down Mt. Morgan* and the role of Captain Ahab in the USA network's *Moby Dick* opposite Gregory Peck and Henry Thomas. Upcoming roles include the title character in the Polygram movie thriller *Dad Savage* and the role of Mace Sowell in Film Quest's psychological thriller *Safe House*. His most recent stage appearance was in the title role of Shakespeare's *Othello* at the Shakespeare Theater in Washington, D.C., a bold look at the play featuring Mr. Stewart under the direction of Jude Kelly with an otherwise all-Black cast. In December 1996 Mr. Stewart brought his own award-winning adaptation of Charles Dickens's *A Christmas Carol* to an exclusive engagement at the Doolittle Theatre. He first performed this acclaimed one-man show—in which he plays more than forty characters—to Broadway audiences in 1991, marking his first return to the New York stage since 1971, when he appeared in the now legendary Peter Brook production of *A Midsummer Night's Dream*. In 1995 he starred on Broad-

way as Propero in Shakespeare's *The Tempest*, a production originally featured as part of the Public Theater's "Shakespeare in the Park." On television, Mr. Stewart originated the role of Jean-Luc Picard in the hit series *Star Trek: The Next Generation*, which aired from 1988 to 1994; in addition to his starring role, he also directed several episodes, one of which received an Emmy. He reprised the role in the Paramount film *Star Trek: Generations*, in which he starred opposite William Shatner and Malcolm McDowell, and which brought the two famous captains of the "Enterprise" face to face for the first time. Additional film and television credits have included the film adaptation of Paul Rudnick's play *Jeffrey*, the title role of *The Canterville Ghost* for ABC and the Hallmark Hall of Fame, TNT's *In Search of Dr. Seuss*, FOX's animated series *The Simpsons*, and appearances as host of several television documentaries. For the BBC he has been seen in *I, Claudius*; *Tinker, Tailor, Soldier, Spy*, and *Smiley's People*. Mr. Stewart is an Honorary Associate Artist of the Royal Shakespeare Company, having been made an Associate Artist in 1967. In addition to Shakespeare, his work with the RSC has included many contemporary plays.

**Susan Graham**

Mezzo-soprano Susan Graham is acclaimed for her performances in the world's great opera house, in recital, and with the major symphony orchestras, as well as for her distinctive, growing discography. Highlights of her 1998-99 season included a recital at the Edinburgh Festival; her return to the Vienna State Opera (as Octavian in Strauss's *Der Rosenkavalier*, the Composer in Strauss's *Ariadne auf Naxos*, and Cherubino in Mozart's *Le nozze di Figaro*); her first performance as Sesto in Mozart's *La clemenza di Tito* and the role of Ruggiero in Handel's *Alcina* conducted by William Christie at the Palais Garnier in Paris; Strauss's *Ariadne auf Naxos* with both Lyric Opera of Chicago and the Bavarian State Opera; Berlioz's *Damnation of Faust* under Seiji Ozawa at the Saito Kinen Festival in Japan; and Weill's *Seven Deadly Sins* led by John Eliot Gardiner at London's Barbican Centre. A frequent guest at the Metropolitan Opera since her 1991 debut, she appeared there this season as Charlotte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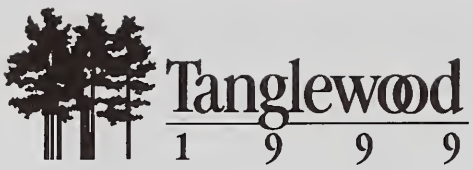
in Massenet's *Werther* and returns next season in the world premiere of John Harbison's *The Great Gatsby* and as Octavian in *Der Rosenkavalier.* Her 1999-2000 season will also include an extensive European and North American recital tour, and the title role in a new production of Gluck's *Iphigénie en Tauride* at the Salzburg Festival. In September 1998, Sony Classical released Ms. Graham's second solo recording for that label, a collection of songs by Reynaldo Hahn entitled "La Belle Epoque." She is an exclusive Sony Classical recording artist for solo projects, a partnership launched with the 1997 release of a disc pairing Berlioz's *Les Nuits d'éte* with Berlioz opera arias under conductor John Nelson. Other recordings include Verdi's *Falstaff*, Gounod's *Roméo et Juliette*, Schumann's *Scenes from Goethe's "Faust,"* and Berlioz's *Béatrice et Bénédict* and *Damnation of Faust.* She can be seen on video in Covent Garden's "Gold and Silver Gala" with Plácido Domingo. Born in Roswell, New Mexico, and raised in Midland, Texas, Susan Graham studied at Texas Tech University and the Manhattan School of Music. She is a winner of the Metrpolitan Opera National Council Auditions, a recipient of the Schwabacher Award from San Francisco Opera's Merola Program, and a recipient of a Career Grant from the Richard Tucker Foundation. Ms. Graham has sung regularly with the Boston Symphony Orchestra since her Symphony Hall debut in 1994, which was followed by tour appearances with the BSO in Hong Kong and Tokyo. Her most recent appearance with the orchestra was at Tanglewood last summer.

**Emanuel Ax**

Emanuel Ax's distinguished career has encompassed prestigious prizes, performances with every major symphony orchestra, countless recitals in the great concert halls, and a catalogue of highly successful recordings, as well as regular festival appearances at Aspen, the BBC Proms, Blossom, Edinburgh, the Hollywood Bowl, Mostly Mozart, Ravinia, and Tanglewood. Mr. Ax captured public attention in 1974 when, at age twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists; four years later he took the coveted Avery Fisher Prize. An RCA recording contract followed, and many of his more than twenty albums became best-sellers and won top honors. In 1987 he became an exclusive Sony Classical recording artist, making his debut on that label with a collection of Chopin scherzos and mazurkas. Recent releases have included Haydn piano sonatas, a pairing of the two Liszt concertos with the Schoenberg concerto, three solo Brahms albums, an album of tangos by Astor Piazzolla, and the two Chopin piano concertos recorded on an 1851 Érard piano with the period-instrument Orchestra of the Age of Enlightenment under Charles Mackerras. In recent years, Mr. Ax has turned his attention toward music of the twentieth century, performing works by such diverse figures as Sir Michael Tippett, Hans Werner Henze, Ezra Laderman, Joseph Schwantner, André Previn, Aaron Copland, and John Adams. Devoted to the chamber music literature, he collaborates regularly with such artists as Young-Uck Kim, Jaime Laredo, Yo-Yo Ma, Peter Serkin, and Isaac Stern. He has made a series of acclaimed recordings with Yo-Yo Ma; as a duo they have won three Grammy awards for their recordings of the Beethoven and Brahms sonatas for cello and piano. The pair has also teamed with Richard Stoltzman for a Grammy-winning album of clarinet trios, and with Pamela Frank, Rebecca Young, and Edgar Meyer for a recording of Schubert's *Trout* Quintet. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz. A graduate of Columbia University, where he majored in French, Mr. Ax has appeared regularly with the Boston Symphony since his Tanglewood debut in 1978; he has recorded Brahms's Piano Concerto No. 2 with the BSO under Bernard Haitink's direction for future release by Sony Classical.



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MICHAEL LICHTENAUER, CAMERON PAINE, PHILIP WILDER, alto
KEVIN BAUM, TIM KROL, DAVID MUNDERLOH, tenor
ERIC ALATORRE, FRANK ALBINDER, THOMAS BOLD, baritone and bass

| | |
|---|---|
| I. JACKSON HILL (b.1941) | Voices of Autumn |
| STEVEN STUCKY (b.1949) | Drop, Drop, Slow Tears |
| II. PAUL SCHOENFIELD (b.1947) | Four Motets<br>Hate Hashem<br>Sameach nefesh avdecha<br>B'yom tzarati ekraeka<br>Horeni darkecha |
| III. AUGUSTA READ THOMAS (b.1964) | from *Love Songs*<br>Look out upon the stars, my love<br>Love is a beautiful dream<br>Alas, the love of women!<br>For stony limits cannot hold love out<br>All mankind love a lover |
| IV. BRENT MICHAEL DAVIDS (b.1959) | Mohican Soup |

INTERMISSION

| | |
|---|---|
| V. STEVEN STUCKY | *Cradle Songs*<br>Rouxinol do pico preto (Brazil)<br>Lulajze, Jezuniu (Poland)<br>Buy Baby Ribbon (Tobago) |
| VI. STEVEN SAMETZ (b.1954) | in time of |

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**Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.**

| | |
|---|---|
| VII. STEPHEN FOSTER | Hard Time Come Again No More (arr. Donald Moore) |
| | Gentle Annie (arr. Alice Parker/Robert Shaw) |
| | Nelly Bly (arr. John Halloran) |
| CARROLL COATES | Love is Letting Go (arr. Joseph Jennings) |
| HAROLD ARLEN | Out of This World (arr. Steve Barnett) |
| VIII. Spirituals Medley (arr. Joseph Jennings) | Sometimes I Feel Like a Motherless Child |
| | Poor Pilgrim of Sorrow |
| | Walk in Jerusalem |

**This concert is part of the 1999 Festival of Contemporary Music at Tanglewood.**

## Notes

**JACKSON HILL, "Voices of Autumn" (1982)**

Jackson Hill, born in Birmingham, Alabama, was a Morehead Scholar at the University of North Carolina, Chapel Hill (Ph.D. in musicology, 1970). A composer from the age of fourteen, Hill studied composition with Ian Hamilton at Duke University, and with Roger Hannay. He has performed as a violinist, pianist, and conductor; in 1975 he was a choral assistant, countertenor, and conductor at Exeter College, Oxford. Hill studied Buddhist liturgical music in Japan at the Chishaku-In in Kyoto, and has made a specialty of Japanese traditional music. The winner of numerous composition prizes and awards, he was a Visiting Fellow at Clare Hall, Cambridge University, from 1982 to 1983, and has presented lectures at universities throughout Great Britain. Hill began teaching at Bucknell University in 1968, serving as Chair of the Department of Music from 1980 to 1990; he currently holds the Presidential Professor of Music post at Bucknell. His works include three symphonies, an opera, and numerous chamber and choral pieces.

Much of Hill's music composed since 1970 displays influences from Japanese traditional music. *Voices of Autumn* ("*Aki no ko-e*") was composed in 1982 following a summer he spent in Japan on a Fulbright grant studying Buddhist liturgical chant. Hill's setting of the ninth-century poem by Sarumaru dayu employs several Japanese stylistic devices: a pentatonic scale, absence of harmonic motion, minimal rhythmic forward motion, suspension of time, glissandi, and ornamentation derived from chant and ancient Japanese court music. The work also uses deliberate word painting in making musical reference to footsteps in the fallen leaves and in the cry of the stag. The work was premiered in 1985 by the Bowdoin College Choir at its annual contemporary choral music festival. A subsequent version of the work for quartet was premiered in the Concertgebouw in Amsterdam in 1993 by the Hilliard Ensemble.

In the mountains' heart
As I trudge through fallen leaves,
The cry of a stag
Haunts the forest with its voice
In the poignant autumn air

*—translation by Jackson Hill ©1982*

**STEVEN STUCKY "Drop, Drop, Slow Tears" (1979)**

Widely recognized as one of his generation's leading orchestral composers, Steven Stucky is also active as a conductor, writer, lecturer, and teacher, and is a frequent guest composer at colleges throughout the United States. A well-known expert on the music of Polish composer Witold Lutosławski, he won the ASCAP/Deems Taylor Prize for his 1981 book, *Lutosławski and his*

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*Music*. Among his other honors are a Guggenheim Fellowship and a Bogliasco Fellowship. From 1988 to 1992 he served as composer-in-residence for the Los Angeles Philharmonic, which he continues to serve as New Music Advisor. Since 1980, he has been Professor of Composition at Cornell University, where he chaired the music department from 1992 to 1997.

About *Drop, Drop, Slow Tears*, Stucky writes: "My setting of *Drop, Drop, Slow Tears* is a kind of environment surrounding, incorporating, and commenting on the very first musical setting of this beautiful old text by the Elizabethan composer Orlando Gibbons (1583-1625). The hymn-tune and its harmonization that are quoted at the end of the piece are by Gibbons, first published in *Hymnes and Songs of the Church* (1623). The poem of Phineas Fletcher (1582-1650) first appeared in his *Poetical Miscellanies* (1633). *Drop, Drop, Slow Tears* was written for Karle Erickson and the Lawrence University Singers, and is dedicated to them."

Drop, drop, slow tears,
And bathe those beauteous feet
Which brought from heav'n
The news and Prince of Peace.

Cease not, wet eyes,
His mercies to entreat;
To cry for vengeance
Sin doth never cease.

In your deep floods
Drown all my faults and fears;
Nor let his eye
See sin, but through my tears.

**PAUL SCHOENFIELD, Four Motets (1995)**

Paul Schoenfield began studying piano at six and wrote his first composition the following year. At twenty-two he received his doctorate in musical arts from the University of Arizona. His music has been performed by many of the world's leading orchestras; his works have also been featured internationally on radio and television. He recently completed a full-length opera, *The Merchant and the Pauper*, for Opera Theatre St. Louis, and a piano trio for the Ahn Trio. He has received numerous commissions and grants; his works have been recorded for EMI, Decca, Angel, Innova, New World, and Nonesuch. Schoenfield and his family currently reside in Cleveland.

Based on Psalm 86, the neo-Renaissance *Four Motets* was written in 1995. Each motet describes an aspect of a servant of God. The commissioning of *Four Motets* was made possible by a grant from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund. This work was commissioned by a consortium consisting of Chanticleer, the Dale Warland Singers, the Phoenix Bach Choir, and La Vie.

**Hate Hashem** (Psalm 86:1-2)
Lord, incline Your ear, answer me, for I am poor and destitute.
Guard my soul, for I am devout; save Your servant, O my God, who trusts in You.

**Sameach nefesh avdecha** (Psalm 86:4-5)
Gladden the soul of Your servant, for to You, my Lord, I lift my soul.
For you are good and forgiving to all who call upon you.

**B'yom tzarati ekraeka** (Psalm 86:7)
I call upon you on the day of my distress, for You will answer me.

**Horeni darkecha** (Psalm 86:11-12)
Teach me Your way, that I might go in Your truth, unite my heart to fear Your name.
I will thank you with all my heart.

**AUGUSTA READ THOMAS, from "Love Songs" (1997)**

Augusta Read Thomas studied at Northwestern University, Yale University, and the Royal Academy of Music. The recipient of numerous awards and fellowships, she is a member of the composition faculty at the Eastman School of Music. Her works have been commissioned and programmed by major orchestras all over the world; her chamber opera, *Ligeia*, based on a short story by Edgar Allen Poe, won the prestigious International Orpheus Prize, and was performed in Spoleto, Italy. Her works are published by Theodore Presser and A.R.T Musings Publishing, and have been recorded on the Teldec Classics, Grammofon AB BIS, Gasparo and CRI labels.

Among the chief advantages of specially commissioned works is that they can exploit the unique characteristics of the group for which they are written. In composing the seven-movement *Love Songs*, Augusta Read Thomas chose the unusual texture—ideal for Chanticleer—of twelve separate voice parts, writing for what she termed "the wonderful sound-world created by the unique and beautiful color of their twelve sublime voices, allied to their abundance of technical

skill." The texts, all classic love poems, are set in a variety of ways, ranging from lyrical to humorous to sensuous. "I hope you enjoy the pieces," the composer wrote to the singers, "because they were loads of fun to compose!" The five movements presented here are featured on Chanticleer's recent Teldec Classics International release, "Colors of Love."

"Look out upon the stars, my love..." from *A Serenade*, Edward Coate Pinckley (1802-1828). "Love is a beautiful dream." from *Cor Cordium*, William Sharp (1856-1905). "Alas, the love of women! it is known/To be a lovely and a fearful thing." from *Don Juan*, Lord Byron (1788-1824). "For stony limits cannot hold love out." from *Romeo and Juliet*, William Shakespeare (1564-1616). "All mankind love a lover." from *Love*, Ralph Waldo Emerson (1803-1882).

**BRENT MICHAEL DAVIDS, "Mohican Soup" (1997)**

The recipient of numerous commissions and awards, Brent Michael Davids was one of six composers invited in 1998 to Robert Redford's Sundance Institute Film Composer Lab, where he scored two scenes from Sherman Alexie's new film, *Indian Killer*, and was featured on a segment of "CBS Sunday Morning" with Charles Osgood and Eugenia Zukerman. His unique collaboration with Joe Myers has resulted in a number of new instrumental songs for a CD entitled "Joe the Blue Butterfly" (1998), featuring quartz crystal flute and guitar. He recently finished his residency with the Minnesota Children's Museum as a McKnight Visiting Composer through the American Composers Forum. An enrolled member of the Mohican Nation, Davids is one of the very few classically trained Native American composers working today. His music contains elements of Native American tribal music combined with Western compositional techniques, and he often employs traditional Native American instruments of his own design in his compositions. His works include choral music, ballets, and works for small ensembles, ranging from a trio for two double basses and crystal bass flute to a work for his own instrument, crystal flute, and voice. He received his bachelor's degree in composition from Northern Illinois University and his masters' degree from Arizona State University.

Davids writes: "An interesting mix of American Indian and Western European vocal techniques, *Mohican Soup* stirs two languages together into a musical stew: Mohican and American Indian 'vocables' (a type of text used by indigenous people to communicate emotion in inter-

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tribal songs). Foods are important to all Native American gatherings and ceremonies, and the text for *Mohican Soup* is made up of food names such as bread, fruit, corn, beans, and, of course, soup. Along with the delicious celebration of Mohican foods, Native American vocables soup up the work as well, from a beginning simmer to a bubbling broth."

I've not eaten for a long time! What do we have to eat?
Let's have breakfast! Let's eat lunch! Let's eat supper! gulp it down!
The water's boiling. It's simmering. It's boiling over! fill the kettle!
Blackberries, chestnuts, huckleberries, apples, black beans, cucumbers, white beans, corn.

I want to eat ants warm!
ants
ants
ants
well, don't chew...it's better!

Mohican soup! it tastes good!

**STEVEN STUCKY, Cradle Songs**

When Steven Stucky was asked to compose a piece for Chanticleer, the title "an orchestra of voices" struck a chord. His idea was to compose a set of pieces that dealt with the world of sound. Thus the text was not to be the driving force, but rather the sound palette he wished to create, which would be superimposed on whatever texts he chose. To this end, the poetry had to have a universality about it that would free him from concerns over the meaning of the words: hence, the lullaby. *Cradle Songs* was commissioned by Chanticleer, the Dale Warland Singers, the Phoenix Bach Choir, and La Vie as part of a grant from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace–Reader's Digest Fund. It is featured on Chanticleer's recent Teldec Classics release, "Colors of Love."

**Rouxinol do pico preto** (Brazil)

| | |
|---|---|
| Rouxinol do pico preto<br>Diexa a bago do loueiro. | Nightingale with the black beak,<br>Leave the fruit of the laurel tree. |
| Diexa dormir, meu menino,<br>Que stá no sono primeiro. | Let the baby sleep,<br>He is in his first good sleep. |
| Dorme, dorme, meu menino,<br>Que a maezinha logo vem. | Sleep, sleep my baby,<br>our mother will come soon. |

**Lulajze, Jezuniu** (Poland)

| | |
|---|---|
| Lulajze, Jezuniu, moja Perelko,<br>Lulaj, ulubione me Piescidelko. | Lullaby, Jesus, my pearl,<br>Lullay, my beloved darling. |
| Lulajze piekniuchny nasz Anioleczku,<br>Lulajze wdzieczniuchny swiata Kwiateczku. | Lullaby, our beautiful little angel,<br>Lullaby, the world's graceful little flower. |
| Lulajze Rozyczko najozdobniejsza,<br>Lulajze Lilijko najprzyjemniejsza. | Lullaby, fanciest little rose.<br>Lullaby, sweetest little lily. |

**Buy Baby Ribbon** (Tobago)

| | |
|---|---|
| Mama gone a-mountain,<br>Papa gone a-shootin',<br>Ketch one lily robin bud,<br>Heng um up a tree top.<br>Malatta man go knock um down<br>Buy baby ribbon. | Mama's gone to the mountain,<br>Papa's gone shooting [hunting],<br>caught one little robin bird,<br>hung it up in a tree top.<br>The mulatto man took it down<br>to buy his baby a ribbon. |

**STEVEN SAMETZ, "in time of" (1996)**

Active as a conductor, composer, and editor, Steven Sametz is Director of Choral Activities at Lehigh University. The recipient of numerous commissions, he has also distinguished himself as an orchestral conductor, won the Redlands Symphony Orchestra conducting competition, and has served as panelist for the National Endowment for the Arts and for Chorus America. A native of Westport, Connecticut, he is a graduate of Yale University, attended the Hochschule für

Musik und darstellende Kunst in Frankfurt, Germany, and received his master's and doctoral degrees from the University of Wisconsin at Madison. A number of his choral works have been performed and recorded by Chanticleer.

In setting this enigmatic text from e.e. cummings' poem *in time of lilacs*, Sametz has written in a rich chordal style for a main body of singers against what he calls a "layered background sound," seemingly from afar, comprising a small group whose members are constantly changing. *in time of* was originally scored for three orchestras (one offstage) and five choirs (two offstage), even though Sametz indicated that he did this "all the while thinking [Chanticleer] would have the perfect sound for the piece." He composed *in time of* in 1996 as part of a work-study grant from the National Endowment for the Arts. Sametz dedicates *in time of* to Jay Blake, his brother's lover of five years, who passed away in July 1995.

About *in time of*, the composer writes: "I became impressed with cummings' description of the order in which flowers blossom, imagining it as a metaphor for the passage of life. Initially, all that infants ('daffodils') have as a goal is 'to grow,' with no 'why' involved, just the 'how.' The 'lilacs' are adolescents, whose dreams are more real than waking time. The 'time of roses' is where we are now: amazed that paradise can occasionally surprise us with flashes that astound the mundane world. Later in life, there is the giving up of goals—remembering the seeking but forgetting the finding—letting our lives be great with the acceptance of what we have in them. Finally, in the last stanza, after the mystery of death, beyond the constraint of time, there is the ultimate letting go, and a final freedom. For those left behind, even as they forget and let go of those they


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loved (for they will), even in grief, there is a sweetness and a gentleness possible in the remembrance."

In time of daffodils(who know
the goal of living is to grow)
forgetting why, remember how

in time of lilacs who proclaim
the aim of waking is to dream,
remember so(forgetting seem)

in time of roses(who amaze
our now and here with paradise)
forgetting if,remember yes

in time of all sweet things beyond
whatever mind may comprehend,
remember seek(forgetting find)

and in a mystery to be
(when time from time shall set us
free)
forgetting me,remember me

## GUEST ARTISTS

### Chanticleer

The only full-time classical vocal ensemble in the United States, Chanticleer has developed a remarkable reputation over its twenty-one-year history for its interpretation of vocal literature from Renaissance to jazz, and from gospel to venturesome new music. With its seamless blend of twelve male voices ranging from countertenor to bass, Chanticleer has earned international renown as "an orchestra of voices." Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang with the group until 1989 and served as its artistic director until his death in 1997. Joseph Jennings has served as music director since 1984 and is involved in Chanticleer's educational and community outreach programs. Since 1994 Chanticleer has been recording exclusively for Teldec Classics International, making the ensemble's recordings available worldwide. Chanticleer has twenty recordings to its credit and performs more than 100 concerts a year across the United States as well as in Europe and Asia. The group sang in Australia and Sweden for the first time during the 1996-97 season and made debuts in London, Paris, and Rome in the fall of 1997. Chanticleer appears regularly in New York, Boston, Los Angeles, Washington, D.C., Houston, Toronto, and Vancouver, as well as in San Francisco, where the ensemble is based. Chanticleer's 1998-99 schedule includes performances in seventeen states, as well as extensive international touring. The ensemble will travel to Canada, Japan, Germany, Austria, and France, and will also perform in Israel for the first time. A new recording of recently commissioned works, "The Colors of Love," was released this past April. Chanticleer's long-standing commitment to developing the choral repertoire has led the group to commission works from many composers, including David Conte, Brent Michael Davids, Anthony Davis, William Hawley, Tania León, Bernard Rands, Steven Sametz, Peter Schickele, Augusta Read Thomas, and Chen Yi. Chanticleer's artistic accomplishments have earned the ensemble numerous awards, as well as significant foundation support and government funding. Chanticleer is the recipient of major grants from the National Endowment for the Arts, the California Arts Council, the E. Nakamichi Foundation, the William & Flora Hewlett Foundation, and the City of San Francisco. With the help of foundation and corporate support, the group brings the gift of singing to young people by conducting artist-in-the-schools residencies both on tour and in the San Francisco Bay Area. Chanticleer's activities as a not-for-profit organization are supported by its Board of Trustees and an administrative staff of nine. Chanticleer's website is www.chanticleer.org.

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Prelude Concert
Friday, July 23, at 6

**CORRECTION TO PAGES 23-24**

THE LAST TWO SENTENCES OF THE PROGRAM NOTE FOR THIS CONCERT SHOULD READ AS FOLLOWS:

In his Strauss article for the New Grove Dictionary of Music and Musicians, Michael Kennedy singles out "the 16-part complexities" of Strauss's Rückert setting *Hymne* (from 1897, the same year as the melodrama *Enoch Arden*, which was performed here this past Wednesday night) and of the *Deutsche Motette* (1913, also on Rückert texts) as representing "the vocal equivalent of the orchestral wizardry of [the composer's] tone poems." As much as we feel we know Strauss's music, his choral works clearly represent an intriguing area of investigation and fresh discovery.

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Prelude Concert

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MALCOLM LOWE, violin
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Allegro, ma non troppo
*Improvisation*: Andante cantabile
Finale: Andante—Allegro

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## Notes

As observed by Michael Kennedy in his Strauss overview beginning on page 3, the three Rückert settings for unaccompanied male chorus date from 1935 and represent music on which Strauss worked as a refuge from the political turmoil of the time. In this regard it is linked to *Die Göttin im Putzzimmer* (*The Goddess in her Boudoir*), another unaccompanied choral work written in that same period, also based on Rückert, and heard in last weekend's Prelude Concert by the Tanglewood Festival Chorus. Compared to his symphonic works, operas, and Lieder, Strauss wrote only a small amount of choral music over the course of his long career; the present performance provides a rare opportunity to hear music that is not even available on a recording.

Probably best-known to music lovers through Mahler's song settings (including the *Kindertotenlieder* [*Songs on the Death of Children*] and the group that includes the profoundly moving "Ich bin der Welt abhanden gekommen"), the poet Friedrich Rückert (1788-1866) figures notably among Strauss's choral works as well. In his Strauss article for the New Grove Dictionary of Music and Musicians, Michael Kennedy singles out "the 16-part complexities"

Strauss's Rückert setting *Hymne* (from 1897, the same year as the melodrama *Enoch Arden*, which was performed here this past Wednesday night) and of the *Deutsche Motette* (1913, also on Rückert texts) as representing "the vocal equivalent of the orchestral wizardry of [the clearly represent an intriguing area of investigation and fresh discovery.

—Marc Mandel

## RICHARD STRAUSS, "Drei Männerchöre" on poems by Friedrich Rückert

**Vor den Türen**

Ich habe geklopft an des Reichtums Haus;
man reicht mir 'nen Pfennig zum Fenster
heraus.
Ich habe geklopft an der Liebe Tür;
da standen schon fünfzehn andre dafür.
Ich klopfte leis' an der Ehre Schloß;
hier tut man nur auf dem Ritter zu Roß.
Ich habe gesucht der Arbeit Dach;
da hört' ich drinner nur Weh und Ach!
Ich suchte das Haus der Zufriedenheit;
es kannt' es niemand weit und breit.
Nun weiß ich noch ein Häuslein still,
wo ich zuletzt anklopfen will.
Zwar wohnt darin schon mancher Gast,
doch ist für Viele im Grab noch Rast.

**At the Doors**

I have knocked at the house of riches
and was given a penny at the window.

I have knocked at love's door,
where fifteen others already stood.
I knocked lightly at the castle of honor,
open only to the knight on horseback.
I have sought shelter in work,
but heard there only grief and outcry.
I sought the house of contentedness,
known to no one far and wide.
But I still know one small, quiet house
where I want finally to knock.
To be sure, many guests dwell there already;
but there's room in the grave for many more.

**Traumlicht**

Ein Licht im Traum hat mich besucht,
es nahte kaum und nahm die Flucht.
Der Blick ist tief hier eingesenkt;
den, als ich schlief, du mir geschenkt.
Hell dämmert mild am Tage wach,
o Nachtgebild', dein Glanz mir nach.
Komm oft, o Stern, in meiner Ruh'!
Dir schließ ich gern die Augen zu.

**Dreamlight**

A light found me in a dream;
it barely approached, then took flight.
The glance has sunk in deeply
that you gave me while I slept.
Brightly, tenderly dawns, at day's wakening,
o nightly form, to me, your splendor.
Draw near, often, o star, in my rest!
For you, I gladly shut my eyes.

**Fröhlich im Maien**

Blühende Frauen, lasset euch schauen
fröhlich im Tanze unter dem Kranze!
Tanzet zu zweien unter Schalmeien,
tanzet am Reihen fröhlich im Maien!
Prüfende Kenner, kommet, ihr Männer,
sehet die klaren Bilder sich paaren,
tanzen zu zweien unter Schalmeien,
tanzen am Reihen frölich im Maien!
Freut euch, ihr Alten, junger Gestalten!
Wie ihr gesprungen, springen die Jungen,
tanzen zu zweien unter Schlmeien,
tanzen zm Reihen fröhlich im Maien!
Junge und schöne Töchter und Söhne,
Enkel nicht minder reizend als Kinder;
tanzen zu zweien unter Schalmeien,
tanzen am Reihen fröhlich im Maien!
Junges Gelichter, ihr seid nich Richter;
Jünglinge, wählet, eh' es euch fehlet;
tanzet zu zweien unter Schalmeien,
tanzet am Reihen fröhlich im Maien!

**Joyous in May**

Blossoming maidens, be happy
in your dance beneath the wreath!
Dance in pairs to the shawms,
dance in a row, joyous in May!
Scrupulous judges, come, you men,
see the pure forms pair up,
dancing in pairs to the shawms,
in a row, joyous in May!
Rejoice, you elders, in younger shapes:
As you once leapt, so leap the young,
dancing in pairs to the shawms,
in a row, joyous in May!
Young and fair, daughters and sons,
grandchild no less charming than children,
dance in pairs to the shawms,
dance in a row, joyous in May!
Young scoundrels—you need not judge.
Young ones—choose, while you still can:
Dance in pairs to the shawms,
dance in a row, joyous in May!

*—translations by M.M.*

Showing prodigious talent in his teens, Richard Strauss confounded modernists by shunning the Berlioz-Liszt-Wagner programmatic school, instead cultivating the symphony, the concerto, the sonata, and other supposedly obsolete forms of "absolute" music. In his mid-twenties, however, the composer equally confounded conservatives by suddenly embracing the ultra-modernistic genre of the symphonic tone poem. Begun in 1887, Strauss's exuberant Sonata in E-flat for violin and piano, Opus 18, straddles the two periods and, as such, is a veritable farewell to absolute forms. The previous year, Strauss had produced the first of his tone poems, *Aus Italien*; and it was in 1888, the year he wrote the sonata's central movement (*Improvisation*: Andante cantabile, also published as a separate piece) that he also penned his epoch-making *Don Juan*.

The sonata's first movement has much of *Don Juan*'s boldness of mood (though not its air of reckless abandon). Here Strauss follows the three-theme pattern often espoused by late-Romantics: I: an heroic triplet melody with nostalgic codetta; II: a wistful, then querulous transition (C minor); III: a soaring, effusive dominant key theme (B-flat, heroic triplets also reappearing). After an enormous development, the recapitulation opens with a new, peaceful mood. The codetta of I is temporarily sidestepped so that it may reappear instead in the coda, where it counterbalances the odd remote-key reprise (A major) of III.

In the slow movement Strauss gives narrative motion to ABA form by introducing a new element halfway through: a series of glimmering, faintly derisive piano figurations which dominate the rest of the movement. Strauss's finale begins with a funereal Andante, but soon a joyous Allegro theme of rambunctious virtuosity breaks out. Later, a somewhat chattery figure provides material for meditative episodes. This figure ultimately imbues the main theme with a new rhythmic urgency as the music sweeps to an ardent conclusion.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is also a prominent New York-based lecturer and concert annotator whose articles have appeared in *Opera News*, *Stagebill*, *Performing Arts*, and other publications.

## ARTISTS

### Tanglewood Festival Chorus
### John Oliver, Conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and such prominent guests as James Levine and Sir Simon Rattle. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings, including Berlioz's *Requiem* and *Damnation of Faust*, Fauré's *Requiem*, Tchaikovsky's *Pique Dame*, Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*. With the BSO under Bernard Haitink's direction they have recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody. The chorus can also be heard on "A Splash of Pops" and "Holiday Pops" with Keith Lockhart and the

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In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Founder in 1977 of the John Oliver Chorale—whose recent recordings for Koch International include the complete choral works of Elliott Carter—Mr. Oliver has also appeared as a guest conductor with the New Japan Philharmonic and the Berkshire Choral Festival. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the BSO most recently in July 1998. This past May he prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

**Tanglewood Festival Chorus**
**John Oliver, Conductor**

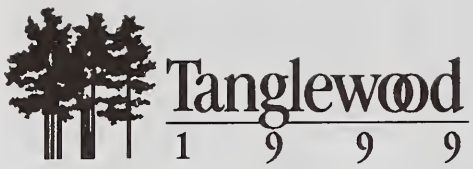
**Tenors**
Paul Allen
Richard A. Bissell
Jeff Boice
Stephen Chrzan
Andrew Crain
Tom Dinger
J. Stephen Groff
Michael Healan
John W. Hickman
Stanley Hudson
Jeffrey A. Kerr
David Lin
Ronald Lloyd
Henry Lussier
David Norris
Dwight E. Porter
David Raish
Brian R. Robinson
Peter L. Smith
Martin S. Thomson
Kurt Walker
Richard Harmon Witter
Andrew Wright
Benjamin Antes Youngman

**Basses**
Bryan M. Cadel
Kirk Chao
Jeff Foley
Jay Gregory
Elliott Gyger
Jeramie D. Hammond
Robert J. Henry
Keith Hewitt
Brett Johnson
Marc J. Kaufman
Youngmoo Kim
John Knowles
Bruce Kozuma
Daniel Lichtenfeld
David Mazzotta
Liam Moran
Stephen H. Owades
Donald R. Peck
Kenneth Richmond
Peter Rothstein
Vladimir Roudenko
Peter S. Strickland
Bradley Turner
Thomas C. Wang

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist

**Malcolm Lowe** celebrated his tenth anniversary with the Boston Symphony Orchestra during the 1994-95 season. In 1984 he became the tenth concertmaster in the orchestra's history, and only its third since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He appears frequently as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and has returned many times to his native Canada for guest appearances as soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his Boston appointment he was concertmaster of the Orchestre Symphonique de Quebec. The recipient of many awards, he was one of the top laureate winners in the 1979 Montreal International Violin Competition. Born to musical parents—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. He also studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. Mr. Lowe also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

For a biography of **Emanuel Ax**, see page 13.



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**Bernard Haitink**, Principal Guest Conductor

Friday, July 23, at 8:30

ROBERTO ABBADO conducting

## ALL-STRAUSS PROGRAM

Incidental music to *Der Bürger als Edelmann*, Opus 60
(Text by Shelley Berc)

Overture to Act I
Entrance of Monsieur Jourdain
Musical Dialogue (Shepherd and Shepherdess)
Minuet
Scene of the Fencing Master
Entrance and Dance of the Tailors
Finale of Act I
Prelude to Act II (Minuet of Lully)
Entrance of Cléonte (Music after Lully)
Intermezzo
The Dinner
Courante
The Turkish Ceremony (with Chorus and Mufti)
Finale of Act III

PATRICK STEWART, speaker
JAYNE WEST, soprano
SUSAN GRAHAM, mezzo-soprano
STEPHEN RICHARDSON, bass
MEN OF THE TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor

Texts and translations begin on page 34.

INTERMISSION

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**Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.**

*Burleske* in D minor for piano and orchestra

EMANUEL AX

*Till Eulenspiegel's Merry Pranks*, after the old rogue's tale, set in rondo form for large orchestra, Opus 28

RCA, Deutsche Grammophon, Philips, Telarc, Sony Classical/CBS Masterworks, Angel/EMI, London/Decca, Erato, Hyperion, and New World records

Baldwin piano

Emanuel Ax plays the Steinway piano

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## NOTES ON THE PROGRAM

### RICHARD STRAUSS

**Incidental music to *Der Bürger als Edelmann*, Opus 60**

*First performance: see below*

*Only previous BSO performance (first American performance in nearly complete form): July 12, 1964, Tanglewood, Erich Leinsdorf cond., with vocal soloists Helen Boatwright, Helen Vanni, Donald Bell, Mac Morgan (the latter also as narrator)*

***Burleske* for piano and orchestra**

*First performance: June 21, 1890, Eisenach, Strauss cond., Eugen d'Albert, piano soloist*

*First BSO performances (American premiere): April 1903, Wilhelm Gericke cond., Heinrich Gebhard, piano soloist*

*First Tanglewood performance: August 15, 1964, Erich Leinsdorf cond., Lorin Hollander, piano soloist*

*Most recent Tanglewood performance: August 18, 1978, David Zinman cond., Claudio Arrau, piano soloist*

***Till Eulenspiegel's Merry Pranks*, Opus 28**

*First performance: November 5, 1895, Cologne, Franz Wüllner cond.*

*First BSO performances: February 1896, Emil Paur cond.*

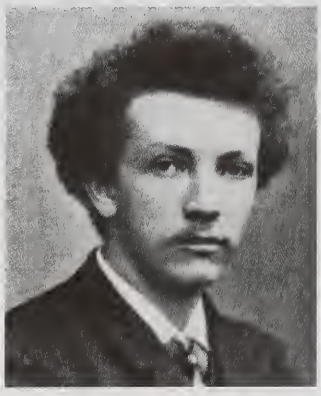
*First Tanglewood performance: August 8, 1946, Serge Koussevitzky cond.*

*Most recent Tanglewood performance: August 27, 1993, Marek Janowski cond.*

Tonight's program includes three joyous and theatrical works by Richard Strauss: joyous in their lively rhythms and colorful and buoyant orchestrations, theatrical in their flamboyant virtuosity and for the stories two of them tell. The ***Burleske for piano and orchestra***, perhaps the least-known of tonight's group and the only one without a specific dramatic agenda, generates from Strauss's own limited career as a concert pianist, which inspired him to explore the piano via two works, a Scherzo and a Rhapsody, both for piano and orchestra. The Rhapsody was never completed, but the Scherzo, eventually renamed "*Burleske*," first saw the light of day in 1885 in Meiningen, where Strauss was assistant to Hans von Bülow, conductor of the court orchestra. Strauss had actually composed the *Burleske* for von Bülow, who later dismissed the piece as "unplayable" and abandoned it after several unsuccessful rehearsals. It was formally premiered at the Stadttheater in Eisenach by its dedicatee, Eugen d'Albert, who

repeated it later that same year in Berlin, ironically under the direction of von Bülow, who evidently felt far more at ease on the podium than at the keyboard.

The *Burleske* is a substantial and virtuoso work for its Brahmsian themes and brisk tempos, a single long movement in extended sonata form that tests the mettle of even the most skilled modern pianist. Scored for "classical" orchestra with the addition of piccolo, it is distinguished by four kettledrums, featured throughout as sly annunciators, observers, and narrators of the proceedings. It is a work of remarkable wit, in which, as Strauss biographer Norman del Mar notes, "The sharp, impish, satirical side of Strauss's character is suddenly revealed in a way which does not occur again until we come to *Till Eulenspiegel*."



It may come as no surprise to learn that ***Till Eulenspiegel's Merry Pranks***, perhaps the most pictorial and jocular of tone poems, actually began life in Strauss's imagination as an opera, "Till Eulenspiegel and the Burghers of Schilda." But Strauss never got beyond crafting a libretto; he abandoned the project, later to renew the idea in its orchestral treatment. In the late nineteenth century, owing to a number of current and handsomely illustrated publications, Till was something of a national hero in Germany. But the real Till—a practical jokester whose pranks were sharp-edged and almost always intended to humiliate the bourgeoisie—actually lived in the fourteenth century. Such qualities no doubt stimulated the "operatic" Strauss, who may have found in Till an exaggerated "Figaro" character whose extreme pleasure in life—even at the expense of his own—was to outwit his master.

Strauss did not actually admit to having a specific extramusical program for the work until much later, after his friend Wilhelm Mauke wrote one for it. Only then did Strauss actually annotate his score, beginning at the beginning with the phrase, "Once upon a time there was a roguish jester." This familiar phrase is framed by the two most important musical themes of the piece, the first a solo horn motif, which Michael Kennedy has summed up as "once-heard-never-forgotten." Its foil is of a quite different character, begun by the clarinet but taken up by oboes and English horn to end on the "wrong-note" dissonant interval of a seventh that falls with a "splat" into a discordant cluster of notes. Both themes recur in the series of episodes that unfolds over the course of the piece, beginning with Till's wild ride through the marketplace. He disguises himself as a priest, a cavalier, and as a "learned professor," in which guise he poses "a few atrocious theses to the philistines" and "leaves them to their fate dumbfounded." Once on safe ground, Till responds to the sanctimonious assembly with a giant "raspberry," an unmistakable (and large) trill from the trumpet, woodwinds, and violins. Till's behavior becomes increasingly reckless; eventually he is arrested and sent to the gallows. His sentencing is properly underscored with a drum roll, and his hanging and death are frighteningly graphic, marked by swooping trombone, shrieking clarinet, and trilling flutes, followed by a gentle musical moral which reiterates the "once upon a time" motive from the opening.

Strauss was already an experienced composer of tone poems by the time he turned to *Till Eulenspiegel*, having successfully completed *Macbeth* (1888; revised 1890), *Don Juan* (1889), and *Death and Transfiguration* (1889). Yet he undertook an even more difficult project with *Till*, for not only did he set out to tell a story without words, but he also meant to be funny. And while humor is a challenging enough field for any wordsmith—playwrights, opera librettists, and even actors for that matter, from the Shakespearean to the modern stand-up comic—Strauss really had to face a considerable obstacle in the generally humorless abstract and philosophical artistic preoccupations of the late nineteenth century. Thus *Till Eulenspiegel* stands as a witty anomaly in a crowd of more serious symphonic ruminations, including the composer's own. What's funny about *Till*, then? And how does Strauss do it? Strauss, superi-

or musical dramatist that he was, knew that the secret to comedy lies in pacing and surprise. He produced a score that proceeds with lightning speed—better described, perhaps, as controlled anarchy.

Undoubtedly the rakish Till would have found Jourdain, the central character of Molière's 1670 "The Would-Be Gentleman" (*Le Bourgeois Gentilhomme* in French, ***Der Bürger als Edelmann*** in German), just the kind of middle-class philistine he most loved to bait and trick. Jourdain is a seventeenth-century "Charlie the Tuna," a *nouveau riche* who wants badly to demonstrate his "good taste," not least by retaining among his servants musicians, a dancing master, a fencing master, and a philosopher. The play begins with a conversation among the house musicians, who note that Jourdain "is a safe income for us...with this craze for gentility and refinement." Jourdain, however, is too crude really to appreciate the arts, as the Music Master points out with a freshness suggesting a play that might have been written yesterday: "It's true he doesn't appreciate it, but he pays for it. And that's what our arts need at the moment more than anything else." Jourdain's aristocratic "wanna-be" dominates the action, but counterpoint is provided by the schemingly obsequious Dorante, who wants a share of Jourdain's wealth, and Jourdain's daughter, Lucille, who, despite her father's objections, wants to marry Cléonte, a tradesman. The climax of the evening is the after-dinner *divertissement*, a "Turkish Ceremony" in which Cléonte appears disguised as the son of a Grand Turk, nobility worthy of Jourdain's daughter. In the end, lovers are united and Jourdain's illusions are still intact.

Strauss and von Hofmannsthal undertook their *Bürger als Edelmann* project in the hope of creating an experimental work, combining legitimate theater and opera, that would revive Molière's play (for which Lully had already written incidental music) and honor the legendary theater director Max Reinhardt. The work in its present form, however, arose out of something akin to the "Big Bang" theory of the formation of the universe, and exists within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an orbit that also includes both an orchestral suite and the independent opera *Ariadne auf Naxos*, which itself began life in the first version of *Der Bürger als Edelmann* as a closing *divertissement*. That event, directed by Max Reinhardt, came to pass in Stuttgart on October 25, 1912, to a mixed reception, complicated by the practical difficulties of producing a work that required individual troupes of actors and opera singers. Strauss and von Hofmannsthal initially perceived the problem at hand as an "operatic" one, and Molière was scrapped as *Ariadne* was saved, the latter being freshly re-prefaced by a new "operatic" prologue converting it from an "opera within a play" to an "opera within an opera." In that form it was premiered on October 4, 1916, in Vienna, as the full-length opera *Ariadne auf Naxos*. But the remarkable incidental music to Molière's play would not be abandoned for long. In what Joseph Braunstein calls a "salvage operation," Strauss and von Hofmannsthal set about to realize more fully Molière's text, not least by reinstating his original after-dinner entertainment, the Turkish Ceremony. The revised and expanded *Der Bürger als Edelmann*—with a new ending—was premiered on April 9, 1918, in Berlin. Soon thereafter, Strauss extracted an orchestral suite, also known as *Der Bürger als Edelmann* and published as his Opus 60. Tonight's performance is a somewhat shortened version of the 1918 theatrical score, with a special text devised for the occasion.

*Hofmannsthal and Strauss*

*Der Bürger als Edelmann* projects the same kind of pointed musical wit that had earlier defined the tone poem *Till Eulenspiegel*. It is a thoroughly delightful and exquisitely pleasurable piece that includes interpolations and adaptations of significant parts of Lully's original music. Composed for chamber orchestra (including piano and harp), three vocal soloists, and


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chorus, the work is at once nostalgic and conservatively "modern" in the spirit of Strauss's opera *Der Rosenkavalier*. Strauss sets this evocative mood from the first bars of the neo-classical overture, which employs only strings and piano (in place of the expected harpsichord *continuo*) in symmetrical rhythmic patterns, which within moments are thrown askew by Strauss's wandering harmonies. Overall, the score is pervaded by dance movements such as the "Minuett" and the "Dance of the Tailors," which includes both a gavotte and a polonaise in a striking juxtaposition of musical artifacts. The vocal numbers generate strictly from Molière's text: the *Musikalisches Gespräch* ("Musical Dialogue"), a duet between shepherd and shepherdess performed for Jourdain as an "audition" piece for the evening's entertainment; the "Turkish Ceremony," complete with a male chorus of Muftis singing in nonsense syllables; and the Act III finale, which has embedded in it a melodrama (a spoken dialogue with musical accompaniment) and a three-voice madrigal "in the style of Lully." Throughout, both orchestral and vocal soloists are given virtuoso opportunities, but never at the expense of a frothy, marvelously brilliant, good-humored affect.

—Helen M. Greenwald

Helen M. Greenwald is a scholar of eighteenth- and nineteenth-century music who teaches at the New England Conservatory. In addition to her publications in scholarly journals, she has spoken to an international audience about Mozart, Verdi, and Puccini and has written notes for Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino. This August she will speak about opera and film at the 1999 Salzburg Festival.

## DER BÜRGER ALS EDELMANN: Sung Texts

**Musical Dialogue (Shepherd and Shepherdess)**

SHEPHERD

Kennst du ewig nichts als Kälte,
weißt du ewig nichts als Spott!
Was ist süßer als die Liebe
und was ist ein größerer Gott!

Must you always be so cold?
Know you nothing more than scorn?
What is sweeter than love?—
What is a greater god?

Kann man ja wohl glücklich werden
ohne sehnsüchtigen Sinn?
Nehmt die Liebe von der Erden,
und das Loben ist dahin.

Indeed, can one become happy
without experiencing passion?
Take love from the earth,
and praise it thereby.

SHEPHERDESS

Gerne wollt' ich mich verlieben,
wären nur die Männer treu.
Aber falsch sind ihre Schwüre
und ihr Herz geschwinde neu!

Gladly would I fall in love with you,
if only men were true.
But false are your vows,
and your feelings change too fast.

Ja, ich muß mich selber jammern,
tauge schlecht in diese Welt,
ach, mit Harren und Umklammern
auf ein einzig Glück gestellt!

Yes, I can only lament;
there's little use in the world
for waiting and vain grasping
at a single one-shot chance!

SHEPHERD: O süßes Sichverschenken!
SHEPHERDESS: O ängstliches Gefühl!
SHEPHERD: O zärtliches Verschränken!
SHEPHERDESS: Viel lieber frei und kühl!

So sweet to give one's heart!
O what a frightening feeling!
O tender embraces!
I'd rather not be troubled!

## GUEST ARTISTS

### Roberto Abbado

Making his Tanglewood debut with this concert, conductor Roberto Abbado has emerged from an Italian musical dynasty stretching back over three generations. Based in Milan, he is internationally in demand for concert and opera engagements, at such venues as New York's Metropolitan Opera and Carnegie Hall, the Bastille Opera in Paris, the Concertgebouw in Amsterdam, La Scala in Milan, and Tokyo's Suntory Hall. His musical career almost did not happen: as a teenager he was markedly hesitant to enter the music profession, setting his sights on a career as an aircraft engineer. But at fifteen he was offered his first opportunity to conduct a group of musicians, and the realization hit him that this was his destined path. Following studies in Italy with Franco Ferrara, the twenty-three-year-old Abbado led

| | |
|---|---|
| SHEPHERD: Laß dich die Liebe finden! | Let yourself find love! |
| SHEPHERDESS: Verworren, weh, und schwül! | I'm confused, alas, and overcome! |
| SHEPHERD: Laß dich die Liebe binden! | Let yourself be bound by love! |
| SHEPHERDESS: O ängstliches Gefühl! | O what a frightening feeling! |
| SHEPHERDESS: O Freiheit, bleib' bei mir! | O freedom—stay with me! |
| SHEPHERD: Entspanne diese Härte! | Forego this harshness! |
| SHEPHERDESS | |
| Ich will dich nicht verhandeln! | I won't discuss it! |
| Mir banget vor der Stunde, | I'm fearful of the hour; |
| mir grauset vor dem Tag! | the day makes me anxious! |
| O Freiheit bleib' bei mir! | O freedom—stay with me! |
| SHEPHERD | |
| Entspanne diese Härte! | Forego this harshness! |
| O lasse dich verwandeln, | O let yourself change; |
| es nahet deine Stunde | your hour is coming, |
| erfüllet sich dein Tag. | let your day be fulfilled. |
| **Finale of Act III: Madrigal (after Lully)** | |
| Vertraue hohem Stern, | I trust to the high star, |
| vertraue kühnem Glück; | I trust to bold luck; |
| der Geisterspiegel lügt dir nicht, | the ghostly image does not lie to you, |
| nicht lügt der trunk'ne Blick! | nor does the drunken glance. |
| Ist denn nicht jeder Glanz, | Isn't every gleam, |
| ist denn nicht jede Seligkeit ein Spiegeltraum wie der? | isn't every holiness a mirror-dream again? |
| Ergreife den und sei's! | Seize it—be it! |
| Der sanftgewiegte Lieblingssohn des Glücks! | The gently cradled darling son of luck! |
| Willst du schon hoch hinaus, | Will you already rise on high, |
| so sei dem Höchsten gleich, | and so be like the Lord above, |
| sei gleich dem Throne nah, | be as if near the throne, |
| sei gleich gestillt im tiefsten Drang! | likewise freed from deepest craving! |
| In diesem einen Blick nimm alles hin. | In this one glance take all away. |
| Vertraue kühnem Blick, | Trust to the bold glance: |
| ihn halte ewig fest. | hold it ever fast. |

*—translations by M.M.*

his first opera performance, Verdi's *Simon Boccanegra*, with an internationally acclaimed cast. As a result of this success, he soon found himself in demand for productions across Europe; during the next six years he made his debuts at La Scala, the Vienna Staatsoper, La Fenice in Venice, Zurich Opera, Deutsche Oper Berlin, and in the opera houses of Florence, Rome, and Bologna. He made his North American concert debut in 1991 with the Orchestra of St. Luke's at Lincoln Center, followed by a highly successful Metropolitan Opera debut in 1994. From 1991-98 he served as chief conductor of the Münchner (Munich) Rundfunkorchester. Though the Italian opera repertoire is the principal focus of his work, he also has a special interest in contemporary opera and opera revivals. He has conducted the world premieres of four operas by leading Italian composers and has presented two revivals at the Donizetti Bergamo Festival. During 1998-99 his European engagements included Verdi's *I vespri siciliani* to open the Vienna State Opera season, *Lucia di Lammermoor* in Florence, and productions of *Aida*, *Don Pasquale*, and *Love for Three Oranges* at the Bavarian State Opera. This past season in the United States, in addition to his Boston Symphony debut last November, Mr. Abbado appeared with Washington Opera, the Dallas Symphony, the San Francisco Symphony, the Atlanta Symphony, and the St. Paul Chamber Orchestra. He returns to the BSO podium at Symphony Hall in November 1999. Mr. Abbado records for BMG on the RCA Victor Red Seal label. His recordings include Bellini's *I Capuleti e i Montecchi*, Rossini's *Tancredi*, Donizetti's *Don Pasquale*, Puccini's *Turandot*, and a disc of ballet music from Verdi operas. He has also recorded the two Liszt piano concertos with soloist Gerhard Oppitz and has made two recordings with tenor Ben Heppner and soprano Carol Vaness.

For a biography of **Emanuel Ax**, see page 13.
For a biography of **Patrick Stewart**, see page 11.
For a biography of **Susan Graham**, see page 12.

**Jayne West**

Highlights of soprano Jayne West's 1998-99 season included performances of Beethoven's Mass in C and *Choral Fantasy* with the Baltimore Symphony Orchestra; Stephen Albert's *Flower of the Mountain* with the Pensacola Symphony; Handel's *Messiah* and *Creation* with the San Antonio Symphony; her debut with Boston Cecilia in Handel's *Deborah*; Mendelssohn's Symphony No. 2, *Lobgesang*, with the Utah Symphony; Brahms's *German Requiem* with the Shreveport Symphony; music of Rameau with Boston Baroque; an appearance with Boston Musica Viva in *Turkish Love Songs* by Loevendle; and Bach's *St. John* Passion with the Washington Choral Art Society and, in her home town of Boston, with Emmanuel Music, of which she has been a member since 1987. When at home in Boston, she sings with Emmanuel Music in their cycle of Bach cantatas performed with orchestra and chorus as part of the Sunday service at Boston's Emmanuel Church. Ms. West has performed with many of the country's leading orchestras and chamber groups. In addition she has had a long-standing association with the Boston Symphony Orchestra, including appearances with the orchestra both at Symphony Hall and at Tanglewood. She has also performed in recital at Tanglewood's Seiji Ozawa Hall. On the operatic stage, Ms. West's appearances have included Pamina in *Die Zauberflöte* for the Opera Festival of New Jersey, Donna Elvira in *Don Giovanni* for Berkshire Opera, the world premiere of Hugo Weisgall's *Gardens of Adonis* with Opera/Omaha, Julie in *Carousel* with Houston Grand Opera, Nashville Opera, and Opera Omaha, Titania in Britten's *A Midsummer Night's Dream* and the lead role in the world premiere of Robert Moran's *Desert of Roses* also with Houston Grand Opera, and Anne Trulove in Stravinsky's *The Rake's Progress* under the direction of Robert Craft (which was recorded for MusicMasters). She has also sung the Countess in the Peter Sellars production of Mozart's *Le nozze di Figaro*, a performance available on videocassette and laserdisc from London/Decca. Upcoming recordings include Bach cantatas and Bach's *St. John* Passion with Emmanuel Music on Koch International. A Vocal Fellow for two summers at the Tanglewood Music Center, Ms. West appeared with the Boston Symphony most recently in April 1996, in Elliot Goldenthal's *Vietnam Oratorio* in Boston, New York, and Washington, D.C.

**Stephen Richardson**

Making his Tanglewood and Boston Symphony debuts this week, bass Stephen Richardson was born in Liverpool and read music at Manchester University before training at the Royal Northern College of Music. Since graduating he has assumed many of the leading bass roles in the operatic repertoire, including recent acclaimed appearances as Daland in *The Flying Dutchman* for English National Opera, Claggart in *Billy Budd* for Welsh National Opera, and Sarastro in *The Magic Flute* for Santa Fe Opera in his American operatic debut. Besides his performances with the major British companies, he has also appeared abroad as Baron Ochs (*Der Rosenkavalier*) in Bonn; Osmin (*Abduction from the Seraglio*) at the Istanbul Festival; and in *La traviata* and *Der Rosenkavalier* under Riccardo Muti and Lorin Maazel, respectively, at the Salzburg Festival. Highlights of his work as a concert artist have included Janáček's *Glagolitic Mass* with Myung-Wha Chung and the London Symphony Orchestra, *Messiah* with Trevor Pinnock at Carnegie Hall, Tiresias in Stravinsky's *Oedipus Rex* in the BBC's Stravinsky Festival, John Adams's *Nixon in China* with the London Symphony Orchestra, and Oliver Knussen's *Where the Wild Things Are* with the Cleveland Orchestra under the composer's direction. Particularly associated with contemporary music, he has given the premiere performances of Gerald Barry's *The Conquest of Ireland*, *The Triumph of Beauty and Deceit*, and *The Intelligence Park*; Tan Dun's *Orchestral Theatre II: Re*, and John Tavener's *Eis Thanaton*, *Resurrection*, and *The Apocalypse*. Mr. Richardson's recordings include *Where the Wild Things Are*, the title character in Alexander Goehr's *Death of Moses* for Unicorn-Kanchana, Purcell's *Ode for the Birthday of Queen Mary 1694* for Deutsche Grammophon Archiv, Purcell's *Now Doth the Glorious Day Appear* for Sony, Mozart's *Requiem* for Denon, and Stravinsky's *The Flood* and Britten's *A Midsummer Night's Dream* with the London Symphony Orchestra under Sir Colin Davis for Philips. Highlights of his 1998-99 season included his debut in *Die Meistersinger* for Lyric Opera of Chicago, Osmin for Garsington Opera, *Der Rosenkavalier* for the Opéra-Bastille in Paris, Mozart's *Requiem* with the Israel Philharmonic Orchestra, Knussen's *Where the Wild Things Are* and *Higglety Pigglety Pop!* with the London Sinfonietta under the composer's direction, Kaufmann's *The Maharam de Rothenburg* for Radio France, and Gerald Barry's *The Conquest of Ireland* with the Bayerischer Rundfunk. Next season he will sing Baron Ochs in *Der Rosenkavalier* for English National Opera.

**Shelley Berc**

Shelley Berc is a playwright and novelist whose plays include *A Girl's Guide to the Divine Comedy*, *Dual Heads*, *Burn Out*, *Shooting Shiva*, and *Stations*. *Rameau's Nephew*, based on Diderot and jointly written with director Andrei Belgrader, was performed in 1990 at CSC Rep, which also premiered their version of *Scapin*. The American Repertory Theatre has produced her adaptations of *Lulu* and *Servant of Two Masters* and commissioned her to write a new musical, *Ubu Rock*, based on Alfred Jarry's *Ubu Roi*. Ms. Berc's plays and adaptations have been performed at CSC Repertory in New York, Yale Repertory, the American Conservatory Theatre in San Francisco, the American Repertory Theatre at Harvard University, St. Louis Repertory, and the Odyssey Theatre. In Europe her work has been seen at the Festival d'Avignon, Festival d'Autumn, Bieteff Festival, Edinburgh Festival, and the Riverside Theatre in London. Her awards include a McKnight Playwriting Fellowship, Rockefeller/Bellagio Fellowship, NEA Opera/Music Librettist Fellowship, an Outer Critics Circle nomination for Best Off-Broadway Play, and two Lila Wallace/Reader's Digest grants to create a new musical version of *King Stag* for the American Conservatory Theatre in San Francisco. Ms. Berc's first novel, *The Shape of Wilderness*, was published by Coffee House Press in 1995. Her plays and essays on theater have been published by *Performing Arts Journal*, Johns Hopkins Press, *Yale Theater Magazine*, and *The Drama Review*, among other publications and presses. She has lectured on American drama and experimental playwriting and has given workshops in creative expression throughout the United States, Europe, and Asia. Mr. Berc is University Playwright in Residence at the International Writing Program of the University of Iowa, where she is also Professor of Theatre.

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SEIJI OZAWA, conductor
LINCOLN CENTER JAZZ ORCHESTRA
with WYNTON MARSALIS
JAYNE WEST, soprano

GRIEG *Peer Gynt*

Selections from Edvard Grieg's original incidental music to the dramatic poem by Henrik Ibsen, and arrangements of Grieg's music by Edward Kennedy "Duke" Ellington and Billy Strayhorn; English text from the new translation of *Peer Gynt* by Gerry Bamman and Irene B. Berman.

Prelude to Act I
Morning (Prelude to Act IV)
BOSTON SYMPHONY ORCHESTRA

Morning, arr. Ellington/Strayhorn
LINCOLN CENTER JAZZ ORCHESTRA

Solvieg's Song (from Acts IV and V)
BOSTON SYMPHONY ORCHESTRA,
with Ms. WEST
English text is on page 43.

Solvieg's Song
Anitra's Dance (from Act IV), arr. Ellington/Strayhorn
LINCOLN CENTER JAZZ ORCHESTRA

Åse's Death (from Act III)
BOSTON SYMPHONY ORCHESTRA,
with Mr. MARSALIS

Åse's Death
LINCOLN CENTER JAZZ ORCHESTRA

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In the Hall of the Mountain King (from Act II),
arr. Ellington/Strayhorn
LINCOLN CENTER JAZZ ORCHESTRA

In the Hall of the Mountain King
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ELLINGTON (arr. MARSALIS)

Afro Bossa (Bula)
Blues in Blueprint
Happy Go Lucky Local (from *Deep South Suite*)
A Tone Parallel to Harlem

BOSTON SYMPHONY ORCHESTRA and
LINCOLN CENTER JAZZ ORCHESTRA

Mr. Marsalis' Ellington arrangements were co-commissioned by the New York Philharmonic and Chicago Symphony Orchestra, each in collaboration with Jazz at Lincoln Center for *The Ellington Centennial.* They received their world premiere in a collaborative performance by the New York Philharmonic and Lincoln Center Jazz Orchestra this past April in New York.

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Baldwin piano

## NOTES ON THE PROGRAM

### About Duke Ellington

Edward Kennedy "Duke" Ellington was the most prolific composer of the twentieth century in both numbers of compositions and variety of forms. His development was one of the most spectacular in the history of music, underscored by more than fifty years of sustained achievement as an artist and entertainer. He is considered by many to be America's greatest composer, bandleader, and recording artist.

The extent of Ellington's innovations helped to redefine the various forms in which he worked. He synthesized many of the elements of American music—the minstrel song, ragtime, Tin Pan Alley tunes, the blues, and American appropriations of the European music tradition—into a consistent style that, though technically complex, had a directness and simplicity of expression largely absent from the purported art music of the twentieth century. Ellington's first great achievements came in the three-minute song form, and he later wrote music for all kinds of settings: the ballroom, the comedy stage, the nightclub, the movie house, the theater, the concert hall, and the cathedral. His blues writing resulted in new conceptions of form, harmony, and melody, and he became the master of the romantic ballad and created numerous works that featured the great soloists in his jazz orchestra.

This elegant representative of American culture was born in Washington, D.C., on April 29, 1899. Ellington studied piano from age seven and was influenced by stride piano masters

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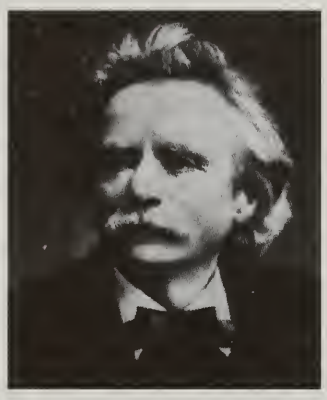
such as James P. Johnson, Willie "the Lion" Smith, and Fats Waller. By 1923 he had moved to New York City and had his own band, the Washingtonians. He later formed the Duke Ellington Orchestra, which by 1930 had grown to include twelve musicians and achieved national prominence through radio broadcasts, recordings, and film appearances. By the early 1940s, Ellington experimented with extended composition and his orchestra toured the United States and Europe extensively. In 1943, Ellington inaugurated a series of annual concerts at Carnegie Hall with the premiere of *Black, Brown, and Beige*. He continued to expand the scope of his compositions and his activities as a bandleader throughout his life. His foreign tours became increasingly frequent and successful; his travel experiences served as the inspiration for many of his works about people, places, and trains. He wrote nearly two thousand compositions before his death in 1974.

—Jazz at Lincoln Center

**Edvard Grieg: Incidental music to Henrik Ibsen's *Peer Gynt***

Henrik Ibsen (1828-1906) is known to theatergoers today almost entirely for the plays written in the last half of his fifty-year career as a dramatist, the twelve great modern prose dramas that began with *The Pillars of Society* in 1875. But the preceding quarter-century had seen the creation of a number of romantic comedies and satires in verse. Indeed, the poet was regarded as a great master of Norwegian verse, an aspect of his work entirely unknown outside of his native land. Of this large body of early work, only two plays—*Brand* and *Peer Gynt*, both of them in verse—are read much today by anyone except specialists. In fact, Ibsen actually intended both of them for reading, not for acting.



*Grieg in later life*

During a residence in Rome, Ibsen met the young Norwegian composer Edvard Grieg (1843-1907), who was making his first trip to pass the winter of 1865-66 in a sunnier clime. In less than a year he would be writing *Peer Gynt*. Of course neither man could have had any notion how closely the new work was to unite their names. The fact that *Peer Gynt* was intended for reading, not acting, gave Ibsen unusual freedom in creating a blend of fantasy and reality—dozens of scenes, exotic locales, invisible characters, and the like. Upon publication, the play caused a storm of protest for "lacking idealism." In 1874 the director of the Christiana Theater proposed a production and suggested that music might enhance the effect. Ibsen invited Grieg to undertake the job. The composer admired

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the way Ibsen's poetry "splutters with wit and venom," but found the play "unmusical." Still, he needed the money, so he went ahead. But despite the composer's reservations, his score is so rich with wonderfully engaging melodic invention that—at least in the form of the two concert suites he arranged from the complete score—it has long since become one of his best-known works. Grieg believed quite properly that many parts of the music were so closely allied with the drama that they should be heard only in that context. His two suites—from which the well-known excerpts in tonight's concerts are drawn—were intended to make available a large part of the music that he felt could stand alone when separated from the story it was originally meant to illustrate.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1999.

**GRIEG, Solveig's Song from "Peer Gynt"**

The winter and spring both may come and pass by,
the summer days may fade, and the year may die;
but surely you'll return one day to me,
and I will still be waiting, as once I vowed to be.

God guard you, if you are in danger now,
God comfort you, if at his feet you stand.
Here, until you come, I'll wait for you alone,
and if you wait on high, I'll find you there, my own.

**Swinging Up on Norway**

One of the great achievements of Duke Ellington (1899-1974) was his development of the art of the arranger. That art is something that grew up along with jazz and is one of the signal elements that has made American music distinct. As the scholar and Ellington expert Andrew Homzy points out,

> This is something you really didn't have in European music. Oh, on occasion someone in Europe would do an arrangement of another person's music, but what arranging became in America was really something new. It brought with it so many different options. There were things that could be done with the tempos, interludes could be written, introductions, holes for solos could be put in, and so on. It was a complete craft and the very interesting music that resulted is in another category of art.

From almost the very beginning of his recorded career in the mid-1920s, Ellington was working out all kinds of arrangements. He was a curious guy. He was also a man who understood well just how much freedom he had. Part of this was because, in his time, one of the things that most entertained audiences was a startling new arrangement of something they knew. Speeding up or slowing down pieces tickled the fancy of the listener. There was the love of fanfares, solo breaks, the various effects that could be achieved through straight and plunger mutes, the shifting of beats, changes of meter, deeply felt or parodic reharmonizations, and so on. In the world of jazz, one could add or one could subtract, and Ellington was an artist who chose to move across the entire spectrum.

One must remember that new technologies were exciting Americans in every direction. Cinematographers were working out everything they could to stump and thrill viewers dreaming before screens in the dark. Sound arrived in the movie theaters. Automobiles were improving. Newfangled gadgets were everywhere, either useful or appealing to the American addiction to novelty. The make-believe world created by radio kept the public imagination running wild.

So a musician such as Duke Ellington, a genius, recognized that as all of the different

kinds of material coming into jazz was right at the fingertips of his musicians, he could make use of all of it in ways that would distinguish him and momentarily sate his own appetite for new tonal adventures. There was nothing that Ellington (or any other musician) loved to say more than, "And now ladies and gentlemen, we would like to present for your entertainment our version of the very latest piece that is driving them crazy from coast to coast. Here's..."

By the time Ellington took on the task of remaking *Peer Gynt*, he had written hundreds of arrangements, both of music by others and new versions of his own material. He was at the peak of his art, in his most golden period. So at the time that Ellington decided to put some soul grease on Mr. Grieg's head, the master had done more with his idiomatic jazz orchestra than any other musician, and had created such a remarkable range of colors that one often sat in awe as this ensemble of less than twenty men took the ear through so many levels and degrees of sound. He also had been working with his co-composer and co-arranger Billy Strayhorn for two decades. There was the added blessing that the core musicians of his ensemble were still with him and had evolved into one of the great ensembles of Ellington's century.

The result was one of the most impressive reinventions of another composer's material in the entire history of Western art. That Ellington was willing to take on the majesty of the work made clear that he knew jazz had always, if only through the blues, been an art in which the majestic reality of the human soul was within the grasp of those most serious and most deeply talented. At the same time, however, what Ellington achieved was truly a jazz piece, not a "jazzing up," which usually means—at least, among squares—some sort of a light, humorous, and reductive thing, a slapstick ham doing *Hamlet* or the Three Stooges doing Puccini. This is nothing of the sort. In fact, the results were so good that one used to wonder why the recording was banned from release in Norway for quite a while. Well, that is no longer an interesting question. The world has grown up. Civilized people now know that Duke


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- Thomas Carlyle

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Ellington belongs in the first rank of the aesthetic titans of his time. Therefore, he belongs to everyone and should be claimed by all aware enough to take advantage of the version of our human heritage that he provided.

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## GUEST ARTISTS

### Wynton Marsalis

An accomplished jazz artist, composer, and classical musician, Wynton Marsalis has been instrumental in bringing jazz to the forefront of American culture through his work as a bandleader and teaching, his recordings, and through the realization of his vision as artistic director of Jazz at Lincoln Center (J@LC). Born in New Orleans, Louisiana, in 1961, Mr. Marsalis began his classical training on trumpet at age twelve and soon began playing in local bands of diverse genres. He entered the Juilliard School at seventeen and joined Art Blakey and the Jazz Messengers. He made his recording debut as a leader in 1982 and over the past seventeen years has recorded more than thirty jazz and classical recordings, winning eight Grammy Awards. In 1983 he became the first and only artist to win both classical and jazz Grammys in the same year, a feat he repeated in 1984. In addition to his performance schedule with the Lincoln Center Jazz Orchestra (LCJO), Mr. Marsalis devotes a significant amount of time to composing new works, many of which are commissioned and premiereed by J@LC. His rich body of compositions includes *Sweet Release*, *Jazz: Six Syncopated Movements*, *Jump Start*, *Citi Movement/Griot New York*, *At the Octoroon Balls*, and *In This House, On This Morning*. In 1997 he became the first jazz artist to be awarded the prestigious Puliter Prize in music, for his oratorio *Blood on the Fields*. His latest work for the LCJO, *Big Train*, extending the tradition of jazz compositions exploring the sounds of locomotives, was premiered by J@LC at Alice Tully Hall in March


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1998. An internationally respected teacher and spokesman for music education, Mr. Marsalis has received honorary doctorates from dozens of universities and colleges throughout the United States. He regularly conducts master classes for students of all ages and hosts the popular Jazz for Young People concerts produced by J@LC. Mr. Marsalis has also been featured in the video series "Marsalis on Music" (with Seiji Ozawa and the Tanglewood Music Center Orchestra) and the NPR radio series "Making the Music," which won a Peabody Award in 1996. In 1994, in collaboration with photographer Frank Stewart, he wrote the book *Sweet Swing Blues on the Road*. Mr. Marsalis was named one of "America's 25 Most Influential People" by *Time* magazine and one of "The 50 Most Influential Boomers" by *Life* magazine.

**Lincoln Center Jazz Orchestra**

Comprising many of today's finest, most versatile jazz instrumentalists, the Lincoln Center Jazz Orchestra (LCJO) has been the resident orchestra of Jazz at Lincoln Center (J@LC) for more than ten years. Under Music Director Wynton Marsalis, the LCJO features a wide range of music from the history of jazz, as well as new works from commissioned artists, in its concerts at home in New York City, across the United States, and around the world. In 1998 the LCJO performed more than 125 concerts in 100 cities on five continents. Specialists in the music of Duke Ellington, the LCJO is performing his music in all of its concerts throughout 1999 as part of J@LC's celebration of The Ellington Centennial, the yearlong acknowledgment, on the hundredth anniversary of his birth, of his unequalled contributions to jazz. The LCJO expresses its commitment to education through participation in the celebrated Jazz for Young People concert series and in the Essentially Ellington high school band competition and festival, as well as through residencies, workshops, master classes, and concerts, all produced by J@LC, for students and adults worldwide.

In July 1998, the LCJO conducted sixty educational programs and concerts in an unprecedented week-long educational residency in Yokohama, Japan. The music performed by the LCJO includes historic compositions and arrangements by Duke Ellington, Count Basie, Thelonious Monk, Mary Lou Williams, Billy Strayhorn, Dizzy Gillespie, Benny Goodman, Charles Mingus, Woody Herman, and numerous others. The LCJO routinely premieres and performs works commissioned by J@LC from a variety of composers, among them Wynton Marsalis and other members of the LCJO. Guest conductors have included Benny Carter, John Lewis, Jimmy Heath, Chico O'Farrill, Ray Santos, Jon Faddis, Robert Sadin, David Berger, and Loren Schoenberg. The LCJO has appeared on television broadcasts across North and South America, Europe, Asia, and Australia, including "The Tonight Show," five "Live From Lincoln Center" broadcasts, and the Thirteen/WNET "Great Performances" special on Duke Ellington's music, "Swinging with the Duke." The group can be heard on a number of Columbia Jazz compact discs, including Wynton Marsalis's Pulitzer Prize-winning oratorio *Blood on the Fields* (1997) and "Live in Swing City," a new live recording of Ellington's music.

**Jazz at Lincoln Center**

Jazz at Lincoln Center (J@LC) is a not-for-profit arts organization dedicated to maintaining jazz at the forefront of America's cultural consciousness through performance, education, and preservation. Anchored by the distinguished Lincoln Center Jazz Orchestra and featuring a host of remarkable guests, Jazz at Lincoln Center produces concerts, lectures, film programs, publications, recordings, television and Peabody Award-winning radio broadcasts, national and international tours, an annual high school jazz band competition and festival, master classes, workshops, residencies, and other programs for people of all ages. Under the leadership of Artistic Director Wynton Marsalis and Executive Producer and Director Rob Gibson, J@LC has become the largest producer of jazz programming in the world. During the 1999-2000 season, J@LC will produce more than 400 educational and performance events internationally. The Ellington Centennial is a year-long acknowledgment of Duke Ellington's unequivocal contributions to jazz music. Throughout 1999, all of Jazz at Lincoln Center's performance and educational programming will celebrate Ellington's work, in New York, across America, and throughout the world. For more information on J@LC and the LCJO, visit www.jazzatlincolncenter.org.

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Wycliffe Gordon, *trombone*
Ron Westray, *trombone*
Wess "Warmdaddy" Anderson, *alto saxophone, clarinet*
Ted Nash, *alto and soprano saxophones, clarinet*
Walter Blanding, Jr., *tenor and soprano saxophone, clarinet*
Victor Goines, *clarinet, tenor saxophone*
Joe Temperley, *baritone saxophone, bass clarinet, clarinet*
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Jazz at Lincoln Center's celebration of *The Ellington Centennial* is made possible with generous support from the Doris Duke Charitable Foundation.

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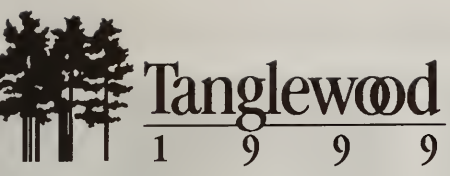

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GABRIELI — Canzon septimi toni *a* 8
(No. 2 from *Symphoniae sacrae*, 1597)
Canzon duodecimi toni
Canzon *a* 12

TAN DUN — *Orchestral Theatre II: Re*, for divided orchestra, bass voice, and audience with two conductors

STEPHEN RICHARDSON, bass

AUDIENCE MEMBERS: Please see page 51 for instructions regarding your participation in this performance.

INTERMISSION

MAHLER — *Songs of a Wayfarer*
Wenn mein Schatz Hochzeit macht
Ging heut' Morgen über's Feld
Ich hab' ein glühend Messer
Die zwei blauen Augen von meinem Schatz

SUSAN GRAHAM, mezzo-soprano

Texts and translations begin on page 57.

TCHAIKOVSKY — *Romeo and Juliet*, Overture-Fantasy after Shakespeare

**Please note that this year's Boston Symphony Orchestra retirees will be acknowledged on stage at the end of this concert** (see next page).

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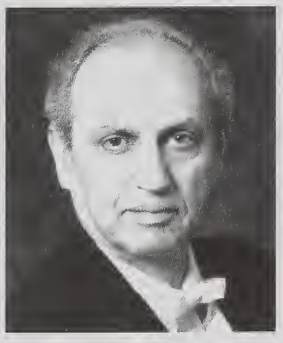
Baldwin piano

## Farewell and Thanks



*Joseph Pietropaolo*

*Jerome Rosen*

*Roland Small*

Three members of the Boston Symphony Orcheatra—violist Joseph Pietropaolo, violinist Jerome Rosen, and bassoonist Roland Small—retire this season, representing ninety years of cumulative service to the BSO. Jerome Rosen retired this past December. Joseph Pietropaolo and Roland Small will retire at the end of the 1999 Tanglewood season.

A native of Boston, BSO violist Joseph Pietropaolo graduated from the New England Conservatory of Music, where he studied with Joseph de Pasquale. In 1957 he was a member of the Brandeis Fellowship Quartet. A Fulbright Award in 1959 allowed him to study viola d'amore with Renzo Sabatini at the Santa Cecilia Conservatory in Rome; his stay in Italy included a United States Information Service sonata recital tour of major cities. Mr. Pietropaolo joined the Boston Symphony Orchestra in 1960 and in 1982 was a soloist at the First U.S. International Viola d'Amore Congress, held at the University of Wyoming. He has played the viola d'amore in Bach's *St. John* Passion with Seiji Ozawa and the Boston Symphony Orchestra. Mr. Pietropaolo enjoys playing chamber music; he also enjoys making repairs and adjustments to the violin family of instruments. Outside the realm of music, his interest in history led him to pursue a course of study at the Harvard University Extension School in Middle Eastern History and Islamic Architecture.

BSO violinist Jerome Rosen is a musician, poet, and mathematician. Introduced to music at an early age, he began violin lessons at five with his father and took piano lessons when he was six. After studying mathematics and physics at Western Reserve in Cleveland, he studied at the Curtis Institute in Philadelphia and at the Cleveland Institute of Music. His teachers included Ivan Galamian, Josef Gingold, and Rafael Druian. A native of Detroit, Mr. Rosen was associate concertmaster of the Detroit Symphony and conductor and music director of the Oak Park Symphony in Michigan. He was with the Cleveland Orchestra for seven seasons as a violinist, keyboard player, and conductor and was a member of the Casals Festival Orchestra for eight seasons. Since joining the Boston Symphony Orchestra in 1972, he has performed both piano and violin solos with the BSO and Boston Pops Orchestra and has written some of their arrangements. He also taught chamber music at the Tanglewood Music Center. As a pianist he has recently initiated his own chamber music series, "Music for the Love of It."

Bassoonist Roland Small grew up in Dayton, Ohio, began his musical training when he was nine, and continued his studies at Indiana University. He also studied privately with Leo Reines, Roy Houser, Ralph Lorr, and Sol Schoenbach. After holding positions with the Dallas Symphony, the National Symphony Orchestra, the Portland (Oregon) Symphony, and the Yomiuri Orchestra of Tokyo, he began an eight-year tenure with the Vancouver Symphony in 1967, then joined the Boston Symphony Orchestra in 1975. A student at the Tanglewood Music Center in 1952, Mr. Small participated at the summer festivals under Rudolf Serkin's direction in Marlboro, Vermont, from 1956 to 1962.

We extend our sincere appreciation and best wishes to these three gentlemen for their dedication and devotion to the Boston Symphony Orchestra and to the entire musical community of Boston.

## NOTES ON THE PROGRAM

### GIOVANNI GABRIELI
**Canzoni for brass**

### TAN DUN
***Orchestral Theatre II: Re***

*First performance: July 1, 1993, Suntory Hall, Tokyo; commissioned by Suntory Limited for the Suntory International Program for Music Composition in 1993; Tokyo Symphony Orchestra, Hiroyuki Iwaki and Tan Dun cond.*

*This is the first Boston Symphony Orchestra performance.*

### GUSTAV MAHLER
***Songs of a Wayfarer***

*First performance of orchestral version: March 16, 1896, Berlin, Mahler cond., with soloist Anton Sistermans, bass*

*First BSO performances: February 1915, Karl Muck cond., with soloist Paul Draper, tenor*

*This is the first Tanglewood performance.*

### PYOTR ILYCH TCHAIKOVSKY
***Romeo and Juliet*, Fantasy-Overture**

*First performance of original version: March 16, 1870, Moscow; of revised version: February 17, 1872, St. Petersburg; of final version: May 1, 1886, Tblisi.*

*First BSO performances: February 1890, Arthur Nikisch cond.*

*First Tanglewood performance: July 21, 1957, Charles Munch cond.*

*Most recent Tanglewood performance: August 6, 1996, Keith Lockhart cond. (Tanglewood on Parade)*

Because it exists only in space and time, music is the most abstract and pure of all the arts. In its performed state, music cannot be touched, held, or seen. And yet where do composers find inspiration? Often, in the literal world of books and language.

Take Shakespeare, for example. The bard's plays and sonnets have provided rich material for thousands of composers, including Tchaikovsky in his "fantasy-overture" *Romeo and Juliet*. This same evergreen tragedy has also been turned into a grand opera (by Charles Gounod), a bittersweet ballet (by Sergei Prokofiev), and a jazzy Broadway musical (by Leonard Bernstein in *West Side Story*), to name only a few. Each creator has adapted and "imagined" the story, setting, characters, and mood in an entirely different way, just as different people reading the same text always do. Like us, composers bring not only their eyes, but their own experiences,

### A Note to Our Audience

Toward the conclusion of Tan Dun's *Orchestral Theatre II: Re*, you will be asked to participate in the performance by repeatedly chanting the following series of six syllables along with composer-conductor Tan Dun. At certain points during the repetition of these syllables, you will be cued by Tan Dun—who will also serve as your conductor—to raise the pitch level of your chanting. Prior to the actual performance, Tan Dun will rehearse you for your participation in the piece. We thank you in advance for your cooperation.

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to anything they read. Unlike most of us, however, they have the magical gift to respond in the non-verbal language of music.

Gustav Mahler (1860-1911) was also an avid and highly responsive reader and connoisseur of literature, but his tastes ran toward folk tales and folklore. One of his earliest and strongest childhood memories was encountering *Des Knaben Wunderhorn* ("The Youth's Magic Horn"), an anthology of German folk-poetry. "In these poems," Mahler biographer Michael Kennedy has written, "dead soldiers answer a roll-call, girls try to lure sentries from their duty, St. Anthony preaches to the fishes, drummer-boys go to the gallows, the cuckoo and the nightingale have a contest with the donkey as judge. Always there are the symbols of night, of lost love, of the beauties of nature, of sudden death and trumpet-calls." As one of the greatest song-writers who ever lived, Mahler turned repeatedly to *Des Knaben Wunderhorn* for lyrics and atmosphere. Pastoral and nostalgic, his *Songs of a Wayfarer* (*Lieder eines fahrenden Gesellen*) —completed in piano-vocal form when Mahler was only twenty-four years old—are one of the earliest examples of his work in that genre.

The music of the seventeenth-century Venetian master **GIOVANNI GABRIELI** (c.1553-1612) and of the contemporary Chinese-American composer Tan Dun also responds to words and text, but not in the lush late-Romantic style found in Tchaikovsky and Mahler. As the head organist at the magnificent St. Mark's Cathedral, Gabrieli was employed primarily to produce sacred settings of Latin liturgical texts, an activity at which he excelled. He did also write some secular vocal music (in Italian), however, as well as his instrumental *canzoni* for brass and other instruments, which made spectacular use of the antiphonal possibilities provided by the acoustics of St. Mark's. The word "*canzona*" means "song" in Italian, and *canzoni* were often instrumental transcriptions of songs, usually French ones.

For **TAN DUN**, born in China in 1957 but now living in New York, language carries deep spiritual, dramatic, and symbolic meaning, since he operates biculturally and bilingually in two very different worlds. In many of his highly theatrical works, Asian and Western traditions combine and clash to produce surprising and enlightening results. Perhaps in an attempt to show how culture and music can *transcend* language, Tan Dun, who is director of this summer's Festival of Contemporary Music at Tanglewood, often uses—as in *Orchestral Theatre II: Re* —words, or nonsense syllables, as pure sound devoid of obvious lexical meaning, but still capable of conveying intense emotional or philosophical messages. Like such other avant-garde composers as John Cage, Tan Dun also employs the human voice (in this case, bass) purely as a musical instrument with its own special timbre and range.

Like Mahler, Tan Dun has frequently been drawn to folklore and the music of the street. His *Heaven Earth Mankind–Symphony 1997* (performed by the Boston Symphony Orchestra last fall), composed to celebrate the reunification of Hong Kong with mainland China, mixes and juxtaposes on stage a recorded fragment of traditional opera performed on a Hong Kong street, the giant Imperial Chinese bells called *bianzhong*, a children's choir, a cello soloist whose playing is slightly amplified, and an enormous symphony orchestra augmented by numerous Asian percussion instruments. Just last month, the New York Philharmonic gave the world premiere of Tan

The performance of Tan Dun's *Orchestral Theatre II: Re* is part of this year's Festival of Contemporary Music at Tanglewood, sponsored by the Tanglewood Music Center and continuing through July 27. The Festival of Contemporary Music has been endowed in perpetuity by the generosity of Dr. Raymond and Hannah H. Schneider.

*– Three things to do in the Berkshires –*

*Faith Ford*

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Dun's Concerto for Water Percussion and Orchestra, written in memory of Toru Takemitsu. This entertaining and highly visual piece calls for the solo percussionist to enter down the aisle playing a waterphone, then mount the stage to strike and stroke various gongs, wooden bowls, and plastic tubes while immersing them in basins of water.

Water, one of the basic necessities for life and growth, has always played a central role in Tan Dun's music. *Orchestral Theatre II: Re*—also dedicated to Toru Takemitsu—is no exception. Here, the sound of gently splashing water comes at the very end, providing a kind of soothing natural coda to the surprising and theatrical sonic events that have preceded, all performed by a divided orchestra, bass voice, and audience (so be prepared!) with two conductors. Hearing a work by Tan Dun is only part of the concert experience. In his case, music does seem to gain another dimension, demanding not only to be heard, but also to be seen.

Of the four works on today's program, **PYOTR ILYCH TCHAIKOVSKY**'s *Romeo and Juliet* may well be the most ambitious in a literary sense, since it strives to condense a five-act tragedy of supreme verbal and dramatic density into a "fantasy-overture" lasting only eighteen minutes. Tchaikovsky does not supply an exact program for this piece, which he completed in 1869 (at twenty-nine) and subsequently revised twice, in 1870 and in 1880. Instead he focuses on the main idea of hostility between the warring Montagues and Capulets, and the soaring "star-crossed" passion of the young lovers. Nor does the music contain any refer-

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ence to the local color of Italian Verona. It begins with a lengthy slow introduction, in the manner of a prelude or invocation, somber and foreboding; harp arpeggios add a sense of dreamy historical distance. Suddenly, the key changes to B minor and the mood becomes agitated with the entrance of what one might call the "feuding theme." The great love theme, introduced by the English horn, is heavy with yearning and sensuality, an irresistible tune that has been endlessly recycled in popular songs (e.g., "Our love is like a melody," recorded by Frank Sinatra) and movie scores. Tchaikovsky continues to develop these vibrant musical ideas, ending with a plaintive restatement of the love theme against timpani sounding a funereal beat.

When the high-strung and hypersensitive Tchaikovsky chose particular pieces of literature to set to music, he usually read himself into the leading characters and their predicaments. (He was especially fond of stories involving unrequited or tragic love, such as Pushkin's *Eugene Onegin* and *Queen of Spades*, which he turned into operas.) *Romeo and Juliet* seems to have been no exception. The passionate immediacy of the "fantasy-overture" was stimulated in part by the recent personal experience of a love affair gone bad. For Tchaikovsky, a homosexual living a highly conflicted and secretive private life in socially conservative Tsarist Russia, such experiences were doubly painful because they had to be concealed and—in a certain sense—denied. Recent research by Alexander Poznansky proposes that the *amour* was Eduard Zak, who was fifteen years old (about the same age as the title characters!) at the time *Romeo and Juliet* was composed. A few years later, in 1873, Zak committed suicide—just as Romeo and Juliet do in the play's final scene.

An unhappy love affair—but this time heterosexual—also lies behind the composition of


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**GUSTAV MAHLER**'s *Songs of a Wayfarer*. In autumn 1883, Mahler became an assistant conductor at the Royal Prussian Court Theatre at Cassel. Almost immediately after settling there, he became involved with a young soprano named Johanna Emma Richter. Their affair lasted for nearly two years, when both left Cassel for other engagements.

In late 1884, Mahler wrote a short song cycle inspired by and dedicated to Johanna, although he despaired that his new songs would not help their romance run more smoothly: "What can they tell her but what she knows?," he wrote to a friend. For the words to the four songs, Mahler himself adapted poems from *Das Knaben Wunderhorn*, arranging them to tell the story of a young man rejected in love who goes out to wander the world in hopes of leaving his sorrow behind. Originally composed for voice and piano, the composer orchestrated and revised them in 1892-93, further revisions following in 1897. Now one of Mahler's best-known works, the *Songs of a Wayfarer*—his first masterpiece—reveal many characteristic features of his artistic personality: a bittersweet mixture of irony and lyricism; a common, even vulgar, folksiness; and a wide and rapidly changing range of musical atmosphere that captures the emotional ambivalence of the text.

—Harlow Robinson

Harlow Robinson is the author of biographies of Sergei Prokofiev and Sol Hurok. He has written for the *New York Times*, the *Los Angeles Times*, *Opera News*, *Musical America*, *Dance Magazine*, and other publications, and has lectured for the Boston Symphony, Lincoln Center, the Metropolitan Opera Guild, the Philadelphia Orchestra, and Los Angeles Music Center Opera. This month he is a scholar-in-residence at Jacob's Pillow Dance Festival for the performances of Martha Clarke's *Vers la flamme*. Mr. Robinson teaches at Northeastern University.

## GUSTAV MAHLER, "Songs of a Wayfarer"

### Ging heut' Morgen über's Feld

Ging heut' Morgen über's Feld,
Tau noch auf den Gräsern hing,
Sprach zu mir der lust'ge Fink:
"Ei, du! Gelt?
Guten Morgen! Ei, gelt? Du!
Wird's nicht eine schöne Welt?
Schöne Welt? Zink! Zink!
Schön und flink!
Wie mir noch die Welt gefällt!"

Auch die Glockenblum' am Feld
hat mir lustig, guter Ding',
mit den Glöckchen, klinge, kling,
klinge, kling,
ihren Morgengruss geschellt:
"Wird's nicht eine schöne Welt?
Schöne Welt? Kling! Kling!
Kling! Kling! Schönes Ding!

This morning I went over the field,
dew was still hanging on the grass,
The merry finch spoke to me:
"Ah, is it you?
Good morning! Hey, you!
Isn't it a beautiful world?
Beautiful world? Chirp! Chirp!
Beautiful and alive!
How the world pleases me!"

Even the bluebells in the field
had a merry song for me,
with their bells—ting-a-ling!
ting-a-ling!
ringing out their morning greeting:
"Isn't it a beautiful world?
A beautiful world? Ting-a-ling!
Ting-a-ling! Beautiful thing!

***Please turn the page quietly.***

Wie mir doch die Welt gefällt!
Heia!

Und da fling im Sonnenschein
gleich die Welt zu funkeln an;
Alles, alles, Ton und Farbe gewann!
Im Sonnenschein!
Blum' und Vogel, gross und klein.
"Guten Tag! Guten Tag!
Ist's nicht eine schöne Welt?
Ei, du! Gelt?
Ei, du! Gelt?
Schöne Welt!"

Nun fängt auch mein Glück wohl an!
Nun fängt auch mein Glück wohl an!
Nein! Nein! Das ich mein',
Mir nimmer, nimmer blühen kann!

How the world pleases me.
Hola!"

And then in the sunshine
the world began to sparkle;
Everything, everything gained tone and color
in the sunshine!
Flower and bird, large and small.
"Good day! Good day!
Isn't it a beautiful world?
Hey, you? Am I right?
Hey, you? Am I right?
Beautiful world!"

Now, perhaps, my happiness will begin.
Now, perhaps, my happiness will begin.
No, no! I am sure of that—
my life can never, never blossom!

**Ich hab' ein glühend Messer**

Ich hab' ein glühend Messer,
ein Messer in meiner Brust,
O weh! O weh!
Das schneid't so tief
in jede Freud' und jede Lust,
so tief! so tief!
Es schneid't so weh und tief!

I have a glowing dagger,
a dagger in my breast,
alas! alas!
It cuts so deeply
into every joy and every happiness,
so deeply! So deeply!
It cut so painfully and deeply!


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Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh'
nimmer hält er Rast!
Nicht bei Tag,
nicht bei Nacht, wenn ich schlief!
O weh! O weh! O weh!

Wenn ich in den Himmel seh'
seh' ich zwei blaue Augen steh'n!
O weh! O weh!
Wenn ich im gelben Felde geh',
seh'ich von fern das blonde Haar
im Winde weh'n!
O weh! O weh!
Wenn ich aus dem Traum auffahr'
und höre klingen ihr silbern Lachen,
O weh! O weh!
Ich wollt' ich läg' auf der
schwarzen Bahr',
könnt' nimmer, nimmer die Augen
aufmachen!

Ah, what an unwelcome guest it is!
Ah, what an unwelcome guest it is!
It never grants me peace,
never grants me rest!
Not by day,
not by night, when I would sleep!
Alas! Alas! Alas!

When I look into the sky,
I see two blue eyes!
Alas! Alas!
Whenever I go into the golden fields,
I see from afar her blonde hair
blowing in the wind!
Alas! Alas!
When I start up from my dreams
and hear her silvery laughter ringing,
Alas! Alas!
I wish I were lying on the
black bier,
never, never to open my eyes again!

**Wenn mein Schatz Hochzeit macht**

Wenn mein Schatz Hochzeit macht,
fröhliche Hochzeit macht,
hab' ich meinen traurigen Tag!
Geh' ich in mein Kämmerlein,
dunkles Kämmerlein,
Weine! wein'! Um meinen Schatz,
um meinen lieben Schatz!

Bl ümlein blau! Bl ümlein blau!
Verdorre nicht! Verdorre nicht!
Vöglein süss! Vöglein süss!

When my sweetheart marries,
happily marries,
it will be a sad day for me!
I shall go into my little room,
my dark little room,
and weep, weep for my sweetheart,
for my dear love!

Blue flower, blue flower,
do not fade, do not fade!
Sweet bird! Sweet bird!

*Please turn the page quietly.*

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Du singst auf grüner Heide
"Ach! wie ist die Welt so schön!
Ziküth! Ziküth!"

Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!
Des Abends, wenn ich schlafen geh',
denk' ich an mein Leide!
An mein Leide!

You sing on the green meadow
"Ah! How lovely the world is!
Chirp! Chirp!"

Do not sing, do not blossom,
Spring is past!
All singing is over!
In the evening, when I go to sleep,
I think of my sorrow,
of my sorrow!

**Die zwei blauen Augen von meinem Schatz**

Die zwei blauen Augen von meinem Schatz,
die haben mich in die weite Welt geschickt.
Da musst' ich Abschied nehmen
vom allerliebsten Platz!
O Augen blau, warum habt ihr mich angeblickt?
Nun hab' ich ewig Leid und Grämen!

Ich bin ausgegangen in stiller Nacht,
wohl über die dunkle Heide.
Hat mir niemand Ade gesagt.
Ade! Ade! Ade!
Mein Gesell' war Lieb' und Leide.

Auf der Strasse stand ein Lindenbaum,
da hab' ich zum ersten Mal im Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten über mich geschneit—
da wusst' ich nicht wie das Leben tut,
war alles, alles wieder gut!
Ach, alles wieder gut!
Alles, Lieb' und Leid,
und Welt, und Traum!

—*Gustav Mahler*

My love's two blue eyes
have sent me forth into the world.

I had to bid farewell
to the place I loved the most!
Oh, blue eyes, why did you ever look at me?
Now I have eternal pain and torment!

I left in the stillness of night,
across the dark heath.
No one said farewell to me.
Farewell! Farewell! Farewell!
My companions were love and sorrow.

On the street stood a linden tree,
where I rested in sleep for the first time!

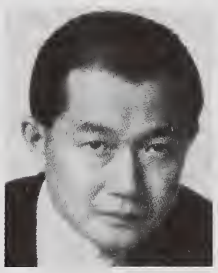
Under the linden tree,
which snowed its blossoms over me—

then I no longer knew what life does—
everything was good again!
Oh, everything good again!
Everything—love, and sorrow,
and the world and my dreams!

—*translations by Steven Ledbetter*

## ARTISTS

### Tan Dun



Winner of the prestigious Grawemeyer Award for music composition, the composer-conductor Tan Dun began his musical career at Peking Opera after planting rice for two years during the Cultural Revolution. A graduate of Beijing's Central Conservatory and Columbia University in New York, Tan's music has been performed worldwide by leading orchestras and ensembles. Among his compositions are Concerto for Water Percussion and Orchestra, recently given its world premiere by the New York Philharmonic; *Ghost Opera*, which toured the world with the Kronos Quartet; the multi-media symphony *Red Forecast* with video and radio, premiered by the BBC Scottish Symphony Orchestra; the audience-participation symphony *Orchestral Theatre II*, premiered by the Tokyo Symphony; the jazz-tinged score for the movie *Fallen* with Denzel Washington for Warner Brothers; and *Heaven Earth Mankind–Symphony 1997*, composed to celebrate the reunification of Hong Kong with mainland China and premiered under the composer's direction by the Hong Kong Philharmonic with cellist Yo-Yo Ma and the Imperial Bells Ensemble of China on July 1, 1997. Tan's opera *Marco Polo*, com-

missioned by the Edinburgh Festival with a libretto by Paul Griffiths, was premiered at the Munich Biennale and was named "Opera of the Year" by the German magazine *Oper*. His recordings of *Symphony 1997* and *Marco Polo* are on Sony Classical, for which he records exclusively. Tan Dun made his Boston Symphony Orchestra debut leading *Heaven Earth Mankind–Symphony 1997* in October 1998. This summer he is director of the annual Festival of Contemporary Music at Tanglewood. Recent and current engagements include the United States premiere of *Death and Fire* with James Levine leading the Metropolitan Opera Orchestra; the world premiere of the opera *Peony Pavilion*, directed by Peter Sellars, at the Vienna Festival, the Barbican Center in London, MC 93 Bobigny in Paris, the Rome Festival, and the University of California at Berkeley; and the United Kingdom premiere of *Symphony 1997* at the BBC Proms. Upcoming performances and collaborations include the NHK Symphony of Japan with Charles Dutoit and a new opera for the Metropolitan Opera in the new millennium. Among many international awards, Tan Dun was named a "Musician of the Year" for 1997 by the *New York Times* and was selected by Toru Takemitsu for the 1996 City of Toronto Glenn Gould Prize in Music and Communication. In 1995 he was selected by Hans Werner Henze as one of the artistic jurors for the Munich International Music Theatre Award. Tan Dun currently resides in New York; his music is published exclusively by G. Schirmer.

**Federico Cortese**

Federico Cortese began his tenure as assistant conductor of the Boston Symphony Orchestra under Seiji Ozawa at the start of the 1998-99 season, in September 1998. He made his debut with the BSO at very short notice late that month, when he was called upon to lead the first two movements of Beethoven's Ninth Symphony in place of the ailing Mr. Ozawa, who then took the podium for the last two movements to conclude the celebratory Boston Common concert marking Mr. Ozawa's twenty-fifth anniversary as the BSO's music director. The following week, Mr. Cortese filled in again for Seiji Ozawa, leading Tchaikovsky's Fifth Symphony in Boston's annual "Concert For the Cure" benefiting breast cancer research. Following his BSO subscription series debut in November 1998, he again substituted for Mr. Ozawa at Symphony Hall leading the BSO in a Vivaldi/Stravinsky program as well as in a performance of Puccini's *Madama Butterfly*. Federico Cortese has served as music coordinator of the Spoleto Festival in Italy and associate conductor of the Spoleto Festival Orchestra. He has also been assistant conductor to Robert Spano at the Brooklyn Philharmonic and to Daniele Gatti at the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome. He was also assistant music director of the Rossini Opera Festival and assistant to the artistic director of the Accademia di Santa Cecilia. He has led symphony concerts and opera throughout Europe and in the United States, including appearances with the Brooklyn Philharmonic, Spoleto USA, the orchestra of the Maggio Musicale Fiorentino in Florence, and the Spoleto Festival in Italy. Mr. Cortese studied conducting in Rome with Bruno Aprea at the Conservatorio di Santa Cecilia and also with Franco Ferrara, subsequently studying at the Hochschule für Musik in Vienna with Karl Österreicher and for two summers at the Tanglewood Music Center, where he was a Conducting Fellow in 1995. While in Rome he also studied composition. Besides his work in music, Mr. Cortese pursued a broad-based education including studies in literature, the humanities, and law, in which area he earned a degree in jurisprudence from La Sapienza University in Rome. This September he becomes music director of the Greater Boston Youth Symphony Orchestras.

For a biography of **Stephen Richardson**, see page 37.
For a biography of **Susan Graham**, see page 12.

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BEETHOVEN — String Quartet No. 11 in F minor, Opus 95,
*Serioso*
Allegro con brio
Allegretto, ma non troppo
Allegro assai vivace, ma serioso
Larghetto espressivo—Allegretto agitato

ZWILICH — String Quartet No. 2
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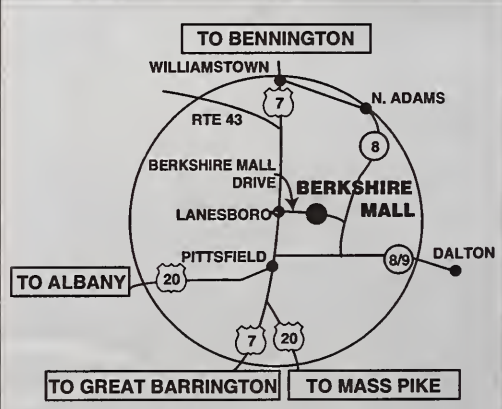


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BRAHMS — Quintet in F minor for piano and strings, Opus 34

Allegro non troppo
Andante, un poco adagio
Scherzo: Allegro; Trio
Finale: Poco sostenuto—Allegro non troppo—
Presto, non troppo

Stephen Hough plays the Steinway piano.

**In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.**

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## Notes

**Ludwig van Beethoven**'s Quartet No. 11 in F minor, Opus 95, is the only quartet for which he supplied a descriptive subtitle, calling it *Quartetto serioso*. Fraught with spiky ferocity and morose malaise, the score underwent an unusually long gestation period. Beethoven (1770-1827) apparently completed a preliminary version in October 1810, the date he penned at the head of the manuscript. Yet most of the subsequent pages were not written until early 1814; presumably, revisions were then so extensive that few of the 1810 pages could be retained. The F minor emerged as the last and by far the most compressed of Beethoven's so-called "middle" quartets. Where the *Razumovsky* Quartets of only a few years earlier had unfolded with *Eroica*-like expansiveness, the F minor, particularly in its first and last movements, is terse and implosive.

The goading five-note skirl that commences the first movement's principal subject plays a crucial role throughout, sometimes bringing back the entire first phrase, sometimes murmuring background threats beneath lyric second-subject material, sometimes unleashing scale uprushes. An octave-leaping figure in the quartet's second phrase has no immediate consequences but takes on a life of its own during the development section. In the reprise the first subject is drastically curtailed and the skirl becomes an obsession in the coda.

Beethoven's poignant slow-movement melody prefers to end in an inconclusive shudder. After a deeply meditative central fugue, the main theme reappears in luminous, high-register coloration. The quiet coda reaches an inconclusive chord, and, without pause, an angry rhythmic figure launches the caustic third-movement scherzo. Sorrowful slow music begins the finale, leading, *via* acceleration, to the main rondo—which, in its blend of beleaguered agitation and regretful melody, provided a prototype for many Mendelssohn movements. A tragic conclusion seems in the offing but then, oddly, *pianissimo* titters initiate a coda of sunny *opera buffa* jollity. Composers have disagreed about this unanticipated ending. Vincent d'Indy thought it a horrific miscalculation; Randall Thompson believed that "no bottle of champagne was ever uncorked at a better time."

**Ellen Taaffe Zwilich**, one of America's most honored composers, explores serious artistic subject matter with urgency and excitement, plying a style that places her directly in the Mahler-Shostakovich line of symphonic thinkers. Winner of the 1983 Pulitzer Prize for her Symphony No. 1, Ms. Zwilich (born 1939) has also garnered the Elizabeth Sprague Coolidge Chamber Music Prize and the Ernst von Dohnányi Citation, as well as an award from

the American Institute of Arts and Letters, several NEA grants, and a Guggenheim Fellowship.

Ms. Zwillich's work with the string quartet medium has played a distinctive role in her career. The Quartet No. 1, written in 1974 as she was completing her Juilliard degree, did much to establish her reputation as a composer worth watching, while her Double Quartet (1984) proved a score of exceptional importance. The String Quartet No. 2, completed in 1998, was commissioned for the Emerson String Quartet by Carnegie Hall, and it was there that the Emersons premiered it on December 2, 1998.

The composer has provided the following commentary:

> Perhaps it was because I was going to write for the Emerson Quartet, not knowing which of the two fine violinists would be playing "second." Perhaps it was because of the eloquent plea of the violist that I write things that would explore his upper register. Or perhaps it was my longstanding preference for *mezzo-soprano* over *bass* roles for the cello. For some or all of these reasons I awoke one day with a strong image of a string quartet totally unlike the *soprano*, *alto*, *tenor*, *bass* choir-like "layer cake" of violin I on violin II on viola on cello. My image was more like a galaxy: with four free-flying figures bound together by a gravitational pull—a quartet of four individuals drawn to merge even as they soar apart. So it was with this fantasy that I began my String Quartet No. 2.


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The resulting work of about twenty-five minutes in duration is in four contrasting but interrelated movements. The idea of transformation is ever present, sometimes on the surface with clearly perceptible variations and always informing the deeper structure of the piece. I take special delight in allowing a musical idea to evolve in new and unexpected ways. I also consider each work of mine a kind of spiritual journey that parallels the evolution of the piece.

**Johannes Brahms**'s Piano Quintet in F minor, Opus 34, could have been written by no other composer; yet the piece repeatedly reveals its genetic descent from Beethoven's *Serioso* Quartet. The resemblance would be even plainer if we heard the piece as Brahms initially planned it—as a work calling (like the Beethoven) for strings alone. Scoring the original version for string quintet including second cello (rather than the more usual second viola), Brahms (1833-1897) completed it in 1862 and turned it over to his most trusted advisor, the composer-violinist Joseph Joachim. After trying it over in rehearsal, Joachim and Brahms concluded that five stringed instruments simply could not muster the sonority the music required. The composer now recast the piece as a two-piano sonata, premiering the result in 1864. But his friend Clara Schumann missed the string colors, complaining that the sonata-version was "only an arrangement." A compromise gave the work its final form, preserving both the piano's power and the strings' suppleness. Indeed, this piano quintet, completed in 1865, proved to be a breakthrough work for Brahms, conveying a large-scale tragic agenda with a cogency and concentration he had not achieved in his four previous chamber works.

From the outset—by rapid turns brooding, furious, and pathos-laden—Brahms promises a wide range of first-movement emotions. The principal theme's later expressive guises range from low-register subterranean menace (beginning of the development) to ethereal consolation (coda). Brahms reinforces the gloom with a minor-mode theme for the second subject (launched by a downward octave leap), making the exposition's "happy ending" all the more


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welcome. The coda, however, leaves no doubt about his tragic intentions.

After a lilting, almost lullaby-like slow movement, a syncopated scherzo looms up from the depths to provide bursts of grandeur amid extended quasi-military fusillades. Bleak and awesome mystery commences the finale's slow introduction, from which descending wails erupt. The Allegro non troppo's main theme is a game fighter capable of optimism. But the lamenting second subject, dominated by semitone descents of failure and disappointment, confirms that the enterprise is foredoomed. Eventually this theme roars out as the unexpected climax of the Presto coda, and Brahms concludes in high rage.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is also a prominent New York-based lecturer and annotator whose articles have appeared in *Opera News*, *Stagebill*, *Performing Arts*, and other publications.

## GUEST ARTISTS

### Emerson String Quartet

The Emerson String Quartet has amassed an impressive list of achievements, including an exclusive Deutsche Grammophon recording contract, four Grammy Awards (one for "Best Classical Album" and three for "Best Chamber Music Performance"), *Gramophone* magazine's "Record of the Year" award, regular appearances in virtually every chamber music series and festival worldwide, and an international reputation for its performances of the classics and contemporary music. The Emerson Quartet has an extensive 1999-2000 season. In the spring of 2000, the group will perform the complete cycle of Shostakovich quartets in a five-concert series to be presented at Lincoln Center's Alice Tully Hall and at the Barbican Centre in London. Additionally, the quartet will participate in a Shostakovich symposium and collaborate with renowned director Simon McBurney (*Street of Crocodiles*, *The Chairs*) in a theatrical work featuring Shostakovich's Quartet No. 15. The quartet continues its sold-out series at the Smithsonian Institution in Washington, D.C., and at the Hartt School of Music. Additional North American concert venues in-


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clude Chicago, Boston, Cleveland, Philadelphia, Pittsburgh, La Jolla, Aspen, San Francisco, Ann Arbor, Houston, Seattle, and Mexico City. International highlights include appearances in Paris, Zurich, and Geneva, and tours of Germany and Italy. In 1987 the Emerson signed an exclusive recording contract with Deutsche Grammophon, leading to its acclaimed recording of Bartók's complete quartets. Other award-winning CDs include a disc of Ives and Barber quartets entitled "American Originals" and the complete quartets of Beethoven. A disc of Edgar Meyer's Bass Quintet paired with Ned Rorem's String Quartet was released in March 1998. The quartet's next major recording, the complete string quartets of Dmitri Shostakovich, was recorded live during three summers at the Aspen Festival and will be released in January 2000. Formed in the bicentennial year of the United States, the Emerson String Quartet took its name from the great American poet and philosopher Ralph Waldo Emerson. Violinists Eugene Drucker and Philip Setzer alternate in the first-chair position and are joined by violist Lawrence Dutton and cellist David Finckel. All four members have performed numerous benefit concerts for causes ranging from nuclear disarmament to the fight against AIDS, world hunger, and children's diseases. The ensemble has been the topic of two award-winning films and appears on a laser video disc released by Teldec. In 1994 the quartet received the University Medal for Distinguished Service from the University of Hartford. In 1995, each member was awarded an honorary doctoral degree from Middlebury College in Vermont. The Emerson String Quartet has been featured in the *New York Times Magazine*, *USA Today*, *Elle*, *Bon Appetit*, *The Strad*, and *Strings*. Television appearances include WNET's "City Arts" and A&E's "Biography of Beethoven."

**Stephen Hough**

Pianist Stephen Hough is acclaimed not only for his performances of the standard repertoire both in recital and with orchestra, but also for performances reflecting his particular interest in unusual works by pianist-composers of the late nineteenth century. Truly "an Englishman in New York," he divides his time between homes in the United Kingdom and New York City. Since winning first prize in the Naumburg International Competition in 1983, he has performed with major international orchestras and conductors on both sides of the Atlantic. He gives recitals regularly in major halls and series all over the world and has been a frequent guest at many international festivals, including Aspen, Ravinia, the Hollywood Bowl, Mostly Mozart, La Roque d'Antheron, the Proms, and Tanglewood, where he appeared last summer in recital and in his Boston Symphony Orchestra debut. Mr. Hough has made more than thirty recordings, many of which have won international prizes. With Lawrence Foster and the City of Birmingham Symphony Orchestra he has recorded Mendelssohn's complete works for piano and orchestra, and an award-winning Hyperion disc of concertos by Scharwenka and Sauer. Other recordings include solo piano music by Mompou and concertos by Liebermann. Also a keen writer, he has provided many of the liner notes for his recordings. As a chamber musician, Mr. Hough collaborates on a regular basis with such friends as Steven Isserlis, Joshua Bell, Pamela Frank, and Tabea Zimmermann; in the summer of 1997 he toured with them to the Salzburg and Edinburgh festivals. He has also performed with the Cleveland, Emerson, and Juilliard quartets and recorded the complete sonatas of Beethoven and Brahms with Robert Mann, the Juilliard's former first violinist. Mr. Hough's most recent recording, a solo disc entitled "New York Variations"—selected by *Time* magazine as the "Best Classical Recording" of 1998—includes the first recordings of John Corigliano's *Fantasy Etude* and Goerge Tsontakis's *Ghost Variations*, a work dedicated to Mr. Hough, who premiered it in the United States and Wigmore Hall in 1998 and also included it in his Tanglewood debut recital last summer. Future plans include recordings for Hyperion of the complete works for piano and orchestra by both Rachmaninoff and Saint-Saëns.

Thursday, July 29, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

YURI BASHMET, viola
XENIA BASHMET, piano
with MALCOLM LOWE, violin
YO-YO MA, cello
EMANUEL AX, piano

GLINKA — Sonata for Viola and Piano
Allegro moderato
Larghetto ma non troppo
Mr. BASHMET and Ms. BASHMET

SHOSTAKOVICH — Sonata for Viola and Piano, Opus 147
Moderato
Allegretto
Adagio
Mr. BASHMET and Ms. BASHMET

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Andante cantabile
Finale: Vivace

Messrs. AX, LOWE, BASHMET, and MA

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## Notes

Violists have never suffered from an overabundance of solo repertoire. In Russia, where western-style "classical" music developed much later than in Western Europe, this paucity is even more pronounced. Even so, the Russian school of viola playing has produced a significant number of great performers over the years, including Yuri Bashmet, a product of the Moscow Conservatory.

When **Mikhail Glinka** (1804-1857) came upon the scene in the 1820s, Russia had no conservatories. Composers imported from Italy, France, and Germany controlled the musical world, which centered around the Tsar's court in St. Petersburg. Like many Russian artists at the time, Glinka eventually went to Italy to study and find inspiration. The Sonata for Viola and Piano (1825-28) was written very early in Glinka's career, however, before his European sojourn. Only the first two movements of the work's projected three were ever completed.

In his *Memoirs*, Glinka describes the first-movement Allegro, with its attractive main theme, as "cleaner" than other attempts at composition from that youthful period. (Besides being an excellent pianist, the composer could also play the viola—well enough, in fact, to try out the solo part of the first movement with a pianist friend.) The second movement was composed somewhat later. The unrealized third movement was projected as a rondo, "whose theme in a Russian style I still remember to this day," wrote Glinka a few years before his death. Charming and accessible, with touches of Russian gloom around the edges, the sonata is especially effective as the first piece on a recital program.

150 years later, **Dmitri Shostakovich** (1906-1975) added another major work to the viola literature. Unlike Glinka's youthful sonata, Shostakovich's is the product of a composer's maturity; it was the last piece Shostakovich completed, just weeks before his death. Like all of Shostakovich's late works, the almost painfully intimate Viola Sonata is dominated by the theme of mortality.

Throughout his life, Shostakovich used chamber music as a vehicle to express—even confess—his private concerns, the feelings difficult to express in the large symphonies that showed his "official" public face. Often, as is the case in the Viola Sonata, the chamber works contain coded musical references to his own music and to the music of other composers he loved and admired. When Shostakovich began writing the Viola Sonata in July 1975, he had been in ill health for years and was confronting yet another stay in the hospital. Throughout the composing process, he consulted with Fyodor Druzhinin, a distinguished Soviet violist and mem-

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ber of the Beethoven Quartet, which had given the premieres of most of Shostakovich's string quartets. Shostakovich told Druzhinin that he could barely write down the notes because his hand was shaking so badly.

The first movement (Moderato) observes straightforward sonata form; the main theme unfolds in arpeggios in open fifths and serves as a sort of unifying idea for the entire piece. The second movement is a wild dance with a folksy, even gypsy character and plenty of bravura writing for the soloist, including quadruple stops. But the final movement is the most unusual and celebrated. It quotes extensively from the *Moonlight* Sonata (No. 14 in C-sharp minor) by Beethoven, a composer with whom Shostakovich had always felt a strong creative and personal affinity. The familiar broken arpeggios also refer back to the first movement of Shostakovich's sonata. At the end the sound slowly disappears into nothingness (*morendo*), as though the composer had been drained of any remaining energy or feeling.

Like Shostakovich, **Robert Schumann** (1810-1856) was a pianist-composer who wrote prolifically for the keyboard, in solo, chamber, and orchestral settings. In 1842, a year of marital and personal crisis, Schumann produced three major chamber pieces prominently featuring the piano: the Opus 44 piano quintet, the Opus 47 piano quartet, and the *Phantasiestücke*, Opus 88, for piano trio. Both the quintet and the quartet are in the key of E-flat major. In the quartet, the piano dominates in the alternately pensive and agitated opening movement and in the octave runs of the second-movement scherzo. But the piano takes an accompanying role at the outset of the incomparable third movement (Andante cantabile), when the cellist plays an irresistibly soulful and sentimental theme which then becomes the subject for rhapsodic variations. A three-note motive heard in the coda of the slow movement becomes the subject of a *fugato* at the start of the final movement (Vivace).

Biographers tell us that Schumann's relationship with his celebrated pianist-composer wife Clara was conflicted, uncomfortable, and guilt-ridden at the time he produced this early masterpiece. Whatever the surrounding personal circumstances and however they affected its creator, the music is profound and enduring.

—Harlow Robinson

Harlow Robinson, is the author of biographies of Sergei Prokofiev and Sol Hurok. He has written for the *New York Times*, the *Los Angeles Times*, *Musical America*, *Dance Magazine*, *Opera News*, *Musical America*, *Dance Magazine*, and other publications, and has lectured for the Boston Symphony, Lincoln Center, the Metropolitan Opera Guild, the Philadelphia Orchestra, and Los Angeles Music Center Opera. Last month he was scholar-in-residence at Jacob's Pillow Dance Festival for the performances of Martha Clarke's *Vers la flamme*. Mr. Robinson teaches at Northeastern University.

## ARTISTS

### Yuri Bashmet

One of the world's leading string players, violist Yuri Bashmet launched his international career in 1976 when he took first prize at the International Viola Competition in Munich. He has since performed in recital and with the world's foremost orchestras and conductors in nearly every major European and North American music center. In 1993 the London Symphony Orchestra presented a four-concert Yuri Bashmet Festival at the Barbican. He was also the International Artist-in-Residence at the 1998 Bath International Festival. Mr. Bashmet's artistry has inspired many composers to write for him. He enjoyed an especially close and productive relationship with the late Alfred Schnittke, who wrote his Viola Concerto for Mr. Bashmet; this work has become firmly established in the repertoire since its premiere in 1986 at the Concertgebouw in Amsterdam. Other works written for Mr. Bashmet include Georgian composer Giya Kancheli's Viola Concerto, John Tavener's *The Myrrh Bearer*, a concerto

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by Poul Ruders, and Sofia Gubaidulina's Viola Concerto, first performed by the Chicago Symphony Orchestra led by Kent Nagano in April 1997. Mr. Bashmet also gave the world premiere of Benjamin Britten's recently edited Concerto for Violin, Viola, and Orchestra with Gidon Kremer and the Hallé Orchestra under Nagano in Manchester in February 1998. As a recitalist, Mr. Bashmet was the first violist to give a solo performance at such leading halls as La Scala in Milan and the Concertgebouw in Amsterdam. He appeared on numerous occasions with Sviatoslav Richter and has performed chamber music with many other distinguished artists. Mr. Bashmet made his first American appearances in two recitals hailed as a high point of Boston's Soviet-American "Making Music Together" festival in 1988. He has returned to North America many times for orchestral and recital engagements, including his Carnegie Hall recital debut in 1995. In 1992 he began working with a new ensemble, the Moscow Soloists, which he directs himself. Its players were nominated by professors at the Moscow Conservatory as the most promising talents among the new generation of string players. Yuri Bashmet was born in 1953 in Rostov-on-Don in Russia and spent his childhood in Lvov, Ukraine. He began his studies at the Moscow Conservatory at eighteen, first with Vadim Bovisovsky and later with Feodor Druzhinin, the violist of the Beethoven Quartet. He went on to become the youngest person ever appointed to a professorship at the Moscow Conservatory. Mr. Bashmet records exclusively for Sony Classical. His first release on that label, with the Moscow Soloists, is an arrangement for viola and strings of Brahms's Clarinet Quintet and Shostakovich's Quartet No. 13.

**Xenia Bashmet**

Xenia Bashmet began studying piano at the age of five with H. Efrussi at the Preparatory School of Music of the Gnessin Institute, entering the Institute in 1987 and graduating in 1998 under the tutelage of Tatiana Zelikmann. In 1990, at age ten, she performed at the Festival of Young Musicians in New Jersey and at the Rolandseck Festival in Germany. Over the years she has performed regularly as a soloist and chamber musician, appearing with, among others, her father Yuri Bashmet and the Moscow Soloists at venues in Japan, Bulgaria, Yugoslavia, Germany, and France. In 1998 Ms. Bashmet was invited to perform at the International Music Festival on Elba in Italy and at the Semaines Musicales de Tours in France. Also in 1998 Ms. Bashmet was admitted to the Moscow Conservatory, where she studies with Professor Leon Naumov while continuing to perform internationally.

**Malcolm Lowe**

Malcolm Lowe celebrated his tenth anniversary with the Boston Symphony Orchestra during the 1994-95 season. In 1984 he became the tenth concertmaster in the orchestra's history, and only its third since 1920. As the orchestra's principal first violinist, he also performs with the Boston Symphony Chamber Players. Mr. Lowe is equally at home as an orchestral player, chamber musician, solo recitalist, and teacher. He has appeared frequently as soloist with the Boston Symphony Orchestra at Symphony Hall and at Tanglewood, and has returned many times to his native Canada for guest appearances as soloist with orchestras including those of Toronto, Montreal, and the National Arts Centre of Ottawa. Mr. Lowe is a faculty member at the Tanglewood Music Center, the New England Conservatory of Music, and Boston University. Prior to his Boston appointment he was concertmaster of the Orchestre Symphonique de Quebec. The recipient of many awards, he was one of the top laureate winners in the 1979 Montreal International Violin Competition. Born to musical parents

—his father a violinist, his mother a vocalist—in Hamiota, Manitoba, where he was raised on a farm, Malcolm Lowe moved with his family to Regina, Saskatchewan, when he was nine. There he studied at the Regina Conservatory of Music with Howard Leyton-Brown, former concertmaster of the London Philharmonic. He also studied with Ivan Galamian at the Meadowmount School of Music and at the Curtis Institute of Music. Mr. Lowe also studied violin with Sally Thomas and Jaime Laredo and was greatly influenced by Josef Gingold, Felix Galimir, Alexander Schneider, and Jascha Brodsky.

**Yo-Yo Ma**

Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside the Western classical tradition, Yo-Yo Ma seeks connections that stimulate the imagination. Mr. Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. One of his goals is to understand and demonstrate how music serves as a means of communication in both Western and non-Western cultures, to which end he has taken time to immerse himself in subjects as diverse as native Chinese music and the music of the Kalahari bush people in Africa. He also works frequently with artists from disciplines outside of music. One such multi-year project was his recent re-exploration of J.S. Bach's six suites for unaccompanied cello through concert performances in numerous cities, a new recording of those works, and, most notably, the award-winning film series "Inspired by Bach," each of which uses Bach's music as the starting point for new collaborative works linking Mr. Ma's interpretations to those of his fellow artists. The films have been telecast worldwide and released on home video by Sony Classical. Mr. Ma works to expand the cello repertoire through both performances of lesser-known twentieth-century music and the commissioning of new concertos. An

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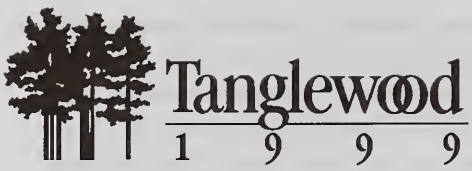
exclusive Sony Classical artist, he has made nearly fifty albums, including thirteen Grammy winners, reflecting his wide-ranging interests. Besides the standard concerto repertoire, he has recorded many of the works he has commissioned or premiered and has also made several successful crossover discs. Yo-Yo Ma is strongly committed to educational and outreach programs that not only bring young audiences into contact with music but allow them to participate in the creation of music. This summer sees the realization of one of Mr. Ma's goals for reaching a particular group of students through music: with conductor Daniel Barenboim he will work with a specially assembled Middle Eastern Youth Orchestra that will unite young musicians from throughout that region in both study and performance. Looking to the future, Mr. Ma plans to devote time over the next few years to developing musical and multimedia projects based upon his exploration of cultures along the "Silk Road," the ancient trading route that connected East Asia to Europe. His long-held fascination for the history of this vast area is a natural extension of Mr. Ma's interest in the themes of cultural exchange and cross-pollination between peoples.

**Emanuel Ax**

Emanuel Ax's distinguished career has encompassed prestigious prizes, performances with every major symphony orchestra, countless recitals in the great concert halls, and a catalogue of highly successful recordings, as well as regular festival appearances at Aspen, the BBC Proms, Blossom, Edinburgh, the Hollywood Bowl, Mostly Mozart, Ravinia, and Tanglewood. Mr. Ax captured public attention in 1974 when, at age twenty-five, he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists; four years later he took the coveted Avery Fisher Prize. An RCA recording contract followed, and many of his more than twenty albums became best-sellers and won top honors. In 1987 he became an exclusive Sony Classical recording artist, making his debut on that label with a collection of Chopin scherzos and mazurkas. Recent releases have included Haydn piano sonatas, a pairing of the two Liszt concertos with the Schoenberg concerto, three solo Brahms albums, an album of tangos by Astor Piazzolla, and the two Chopin piano concertos recorded on an 1851 Érard piano with the period-instrument Orchestra of the Age of Enlightenment under Charles Mackerras. In recent years, Mr. Ax has turned his attention toward music of the twentieth century, performing works by such diverse figures as Sir Michael Tippett, Hans Werner Henze, Ezra Laderman, Joseph Schwantner, André Previn, Aaron Copland, and John Adams. Devoted to the chamber music literature, he collaborates regularly with such artists as Young-Uck Kim, Jaime Laredo, Yo-Yo Ma, Peter Serkin, and Isaac Stern. He has made a series of acclaimed recordings with Yo-Yo Ma; as a duo they have won three Grammy awards for their recordings of the Beethoven and Brahms sonatas for cello and piano. The pair has also teamed with Richard Stoltzman for a Grammy-winning album of clarinet trios, and with Pamela Frank, Rebecca Young, and Edgar Meyer for a recording of Schubert's *Trout* Quintet. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies in the Pre-College Division of Juilliard were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz. A graduate of Columbia University, where he majored in French, Mr. Ax has appeared regularly with the Boston Symphony since his Tanglewood debut in 1978; he has recorded Brahms's Piano Concerto No. 2 with the BSO under Bernard Haitink's direction for future release by Sony Classical.



Prelude Concert

Friday, July 30, at 6
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LUCIA LIN, violin
KAZUKO MATSUSAKA, viola
ANDREW PEARCE, cello
HENG-JIN PARK ELLSWORTH, piano

FAURÉ — Piano Quartet No. 1 in C minor, Opus 15
- Allegro molto moderato
- Scherzo: Allegro vivo
- Adagio
- Allegro molto

ZWILICH — Trio for Violin, Cello, and Piano, (1987)
- Allegro con brio
- Lento, freely
- Presto

SCHOENFIELD — *Café Music* for piano trio (1996)
- Allegro
- Andante moderato
- Presto

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## Notes

**Gabriel Fauré** (1845-1924), born in Pamiers in the south of France (about halfway between Toulouse and Andorra), received an uncommonly broad musical education at the École de Musique Religieuse et Classique in Paris, getting not only a thorough grounding in Renaissance and Baroque music, both ignored at the more conventional Conservatoire, but also in contemporary developments including the works of Liszt and Wagner. That latter touch of enlightenment came about thanks to Saint-Saëns, who, at twenty-six, became director of the school. At fifteen, Fauré attained some modest celebrity with his song "Le Papillon et la fleur" and indeed by 1879, the year of this quartet, he was still known primarily as a compos-

er of songs. For many years he made his living as an organist, and he became a distinguished teacher of composition, numbering among his pupils Ravel, Enesco, and Nadia Boulanger (who was to become, with Arnold Schoenberg, the most illustrious teacher of her generation). He lived until 1924, composing masterfully and originally to the end. His reputation is that of a composer of elegant, understated music. The C minor piano quartet is of characteristic finesse and charm, and it certainly hasn't the weight of sound of the more or less contemporary pieces for the same combination by Brahms. Still, it is robust, full of energy and brio, superbly laid out for the instruments, with the melodies in its Adagio among the most glowingly passionate of Romantic inspirations.

—Michael Steinberg

* * * * *

The tradition of chamber music, or salon music, extends back into the mists of history, into the darkness of musical memory, but becomes solidly quantifiable with the age of Mozart and Haydn in the late eighteenth century. Haydn virtually invented the string quartet, which has since become the most venerable of chamber music traditions. Mozart helped to extend that medium; Beethoven made it transcendent.

Other groups of instruments were, of course, in use, often centered on a particular player, such as the flute quartets Mozart wrote for the merchant Dejean, or the flute pieces Bach and others wrote a generation previously for Frederick the Great, who played that instrument. The piano trio—violin, piano, and cello—originated as a reduction of the Baroque *concertante* ensemble, with the single instruments taking the parts of entire sections from the larger ensemble. Composers from Haydn, Mozart, and Beethoven to Copland, Kirchner, and Schnittke —and Zwilich and Schoenfield—have embraced the medium of the piano trio. In short, the piano trio approaches the venerable string quartet in its popularity with composers.

**Ellen Taaffe Zwilich** (born 1939) is a violinist herself, having played in the American Symphony Orchestra under Stokowski after studying with Ivan Galamian and Richard Burgin. At Juilliard she studied composition with Roger Sessions and Elliott Carter and was the first woman to receive a doctorate in composition from that school. She was also the first woman recipient of the Pulitzer Prize for music, in 1983. Her Trio for Violin, Cello, and Piano (1987) shares with her other works an immediately accessible brilliance of instrumental color along with an extremely high level of craft. Zwilich's own program note reveals a historical awareness of the piano trio:

> Many of my favorite works for piano trio are, in effect, duos in which the two strings

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together balance the piano. In the interest of formal and aesthetic balance, I took a somewhat similar approach. I also decided to exploit the difference in the essence of strings and keyboard, allowing some musical material to arise from the nature of the piano and some to be generated by the nature of string instruments. Most often the material is then taken up and re-interpreted by the other family; sometimes the musical material is not exchanged, but forms the basis for a dialogue with the other. Ultimately, however, the piano, violin, and cello are partners, three equal voices of exploration.

My ideal performers possess the kind of virtuosity that combines exhilarating athleticism with real musical values and feeling. Perhaps it was in eager anticipation of just that kind of performance that this Trio was written in something of a "white heat"—very quickly, for me—and I feel it to be a particularly immediate and personal statement.

On the surface, the title *Café Music* (1996) for **Paul Schoenfield**'s piece, as well as its eclectic sound, might seem to run counter to the entrenched chamber music tradition of the piano trio. Schoenfield (born 1947) received his doctorate at age twenty-two from the University of Arizona, and his music is performed by orchestras and ensembles worldwide. He recently completed a new opera, *The Merchant and the Pauper*, for Opera Theatre of Saint Louis. Schoenfield's *Café Music* draws on the traditions of cabaret music, jazz, ragtime, and older popular standards, but his range of influences also includes klezmer as well as the Renaissance style he employed in his *Four Motets*, sung here last week by Chanticleer. A closer look at *Café Music* shows a balance of parts and facility with melody and expression that owe as much to Mendelssohn as to Gershwin. The piece is a nostalgic evocation of music from the early part of this century. Its three movements are cast in the classical fast-slow-fast pattern. The first is friendly and outgoing, the second lazy and bittersweet, and the third movement is a furiously energetic Presto—like the music for a car chase in a silent movie.

—Robert Kirzinger


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## ARTISTS

Violinist **Lucia Lin** made her debut as soloist with the Chicago Symphony Orchestra at eleven. A prizewinner in the 1990 International Tchaikovsky Competition in Moscow, Ms. Lin has won numerous awards, including the Music Teacher's National Association Competition and the National Federation of Music Clubs Competition. She has been soloist with the Boston Pops, the St. Louis Symphony, the Oklahoma Symphony, and the Festivalorchester in Graz, Austria. A native of Champaign, Illinois, Ms. Lin received her bachelor's degree at the University of Illinois and her master of music degree at Rice University in Houston, Texas. Important musical influences included Sergiu Luca, Paul Rolland, Josef Gingold, and Louis Krasner. Ms. Lin made her New York debut at Weill Recital Hall in March 1991 and has appeared with the Sapporo Pacific Music Festival, the Taos Chamber Music Festival, and the Da Camera Society in Houston. She has recorded for Nonesuch with the Boston Symphony Chamber Players, and for New World Records on a disc featuring music of Bright Sheng. A member of the Boston Symphony Orchestra since 1985, Ms. Lin was the BSO's assistant concertmaster from 1988 to 1991. She was acting concertmaster of the Milwaukee Symphony during the 1991-92 season and joint concertmaster of the London Symphony while on leave of absence from the BSO for the 1995-96 season.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, the Pittsburgh Ballet Theatre Orchestra, and the Pittsburgh New Music Ensemble, and a substitute member with the Pittsburgh Symphony. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor of music degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Treger, and a master of music degree from the State University of New York, where she studied viola with John Graham. A prizewinner in the Fischoff National Chamber Music Competition, Ms. Matsusaka has taught at the University of Pittsburgh and at the Westmoreland Suzuki School of Music.

Cellist **Andrew Pearce** joined the Boston Symphony Orchestra in September 1996. Mr. Pearce has been soloist with the Los Angeles Philharmonic, the New York Philharmonic, the Utah Symphony, the Polish Chamber Orchestra, and the Los Angeles Chamber Orchestra; he has performed at the Vancouver Chamber Music Festival and at the Grand Teton Music Festival. A graduate of the University of Southern California, he studied with Lynn Harrell, Eleonore Schoenfeld, and Ryan Selberg. Head of the chamber music program and a cello teacher at Vancouver Academy of Music from 1989 until he joined the BSO, Mr. Pearce has also been a cello instructor at the Los Angeles Conservatory of Music and at the Klinger String Quartet Seminar in Germany. He was the first recipient of the University of Southern California's Hammer-Rostropovich Prize in 1983 and has received several other awards, including the Presidential Scholar in the Arts Medallion awarded by Ronald Reagan in 1983 and first prize at the Coleman International Chamber Auditions in 1981 and 1982.

Born in Korea and raised in the Boston area, **Heng-Jin Park Ellsworth** studied at the New England Conservatory of Music with Leonard Shure and Russell Sherman. Having received several grants for study abroad, she lived for several years in Paris, where she also studied with Marie-Francoise Bucquet. Ms. Ellsworth's appearances as a concerto soloist have included engagements with the Boston Pops Orchestra and the Orchestre Symphonique Française. She was a finalist in the Sydney International Piano Competition and the Coleman National Chamber Music Competition, and a prizewinner in the Monterey Peninsula Chamber Music Competition. She has performed at Alice Tully Hall, the Library of Congress, Jordan Hall in Boston, and New York's Carnegie Hall, among other venues throughout the United States and Canada, including recent engagements at the Gardner Museum, the Rockport Chamber Music Festival, the International Musical Arts Institute in Maine, and with Boston Musica Viva. Ms. Ellsworth heads the piano department at the Yellow Barn Music Festival in Putney, Vermont, and currently teaches at MIT.

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**Bernard Haitink**, Principal Guest Conductor

Friday, July 30, at 8:30

YURI TEMIRKANOV conducting

RACHMANINOFF Piano Concerto No. 3 in D minor, Opus 30
Allegro ma non tanto
Intermezzo: Adagio
Alla breve

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Tempo Andante, ma rubato
Vivacissimo
Finale: Allegro moderato

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## NOTES ON THE PROGRAM

### SERGEI RACHMANINOFF
**Piano Concerto No. 3 in D minor, Opus 30**

*First performance: November 28, 1909, New York Symphony Society, Walter Damrosch cond., Rachmaninoff, piano soloist*

*First BSO performances: October/November 1919, Pierre Monteux cond., Rachmaninoff, piano soloist*

*First Tanglewood performance: July 26, 1958, Charles Munch cond., Byron Janis, piano soloist*

*Most recent Tanglewood performance: August 9, 1997, Charles Dutoit cond., Yefim Bronfman, piano soloist*

### JEAN SIBELIUS
**Symphony No. 2 in D, Opus 43**

*First performance: March 8, 1902, Helsinki Philharmonic, Sibelius cond.*

*First BSO performances: March 1904, Wilhelm Gericke cond.*

*First Berkshire Festival performance: August 13, 1936, Serge Koussevitzky cond.*

*First Tanglewood performance: August 13, 1939, Koussevitzky cond.*

*Most recent Tanglewood performance: July 7, 1996, Neeme Järvi cond.*

When **SERGEI RACHMANINOFF** (1873-1943) came to write his Third Piano Concerto, he had a far different problem from the one that had faced him when composing the Second. At the time he started the earlier concerto, there was a question whether he would ever compose again at all. His confidence and self-esteem had been shattered by the catastrophic premiere of his First Symphony in 1897. (The best-known of the reviewers at that premiere, the acid-tongued composer César Cui, had commented, "If there were a conservatory in Hell, if one of its talented students were instructed to write a program symphony on 'The Seven Plagues of Egypt,' and if he were to compose a symphony like Mr. Rachmaninoff's, then he would have fulfilled his task brilliantly and would bring delight to the inhabitants of Hell.") It took him two years to develop the courage to compose again, and then only after extensive counseling sessions, partly under hypnosis, with a psychiatrist. The result, though, was the C minor

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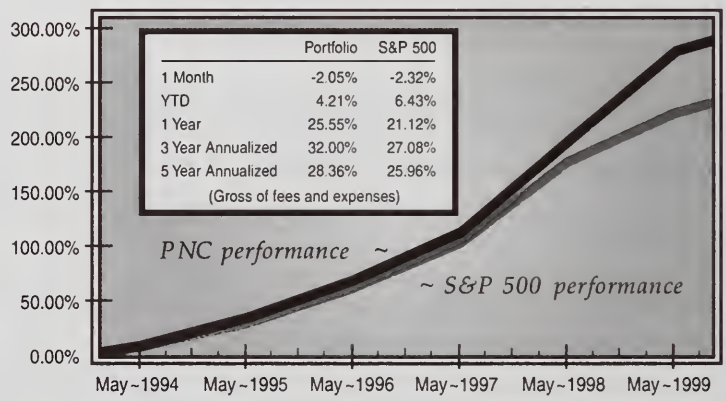


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concerto, which instantly established itself as an audience favorite.

Thus, by 1909, when he began work on the Third, he had to compete with his young self. In addition to the success of the Second Concerto, his Second Symphony had just won the Glinka Award of 1,000 rubles, beating out Scriabin's *Poem of Ecstasy*, which took second place, for the honor. He spent the summer of 1909 planning his first American tour, which began in Northampton, Massachusetts, on November 4 and continued until January. But the culminating event took place in New York City on November 28 when he premiered the new piano concerto with Walter Damrosch and the New York Symphony Society. The same forces repeated it two days later at Carnegie Hall and Rachmaninoff played it once more on January 16, 1910, this time with the Philharmonic and Mahler conducting. It was considered a qualified success—respected, though by no means the instant hit of the previous concerto.

The general tone of critical response—and this from critics who had heard the work three times in the space of seven weeks—was that, despite its many and undoubted beauties, the concerto was too long and rather full of notes. The *New York Herald* predicted that "it will doubtless take rank among the most interesting piano concertos of recent years" but added the observation—as true today as it was then—that "its great length and extreme difficulties bar it from performances by any but pianists of exceptional technical powers.

Of course Rachmaninoff himself was a pianist of "exceptional technical powers," among the most utterly gifted of keyboard artists of all time, and he was, in the first instance, writing specifically for himself. Yet he opened the concerto not with a stunning blast of keyboard virtuosity but with a muted muttering in the strings of a subdued march character and then, after two measures, a long, simple melody presented in bare octaves in the piano. Like so many Russian tunes—and so many of Rachmaninoff's—this one circles round and round through a limited space, only gradually reaching up or down to achieve a new high or low note. Rachmaninoff was often asked whether this was a folk tune, and he always insisted that it was completely original and had simply come into his mind freely while working on the concerto. Musicologist Joseph Yasser has discovered a marked similarity between this theme and an old Russian monastic chant, which the composer might have heard as a boy when, while visiting his grandmother in Novgorod, they made visits to the local monasteries. The distant, buried memory of the chant might then have appeared unbidden, to be further shaped by the mature composer, into the concerto's main theme. In any case, its essentially Russian quality is palpable.

The theme itself, and its rustling accompaniment, will both play a role in the progress of the movement. The orchestra takes over the theme while the piano begins rapid figuration to a solo climax and preparation for the second theme. This begins with a dialogue between soloist and orchestra emphasizing a rhythmic motif that soon appears in a leisurely, romantic *cantabile* melody sung by the piano. A literal restatement of the concerto's opening bars marks the beginning of the development, which employs mostly material from the main theme and its accompaniment. This culminates in a gigantic solo cadenza which takes the place of the normal recapitulation, commenting *in extenso* on the motivic figures of first the principal theme, then the secondary theme. After its close, a brief reference to both themes suffices to bring the movement to a close.

The slow movement, entitled "Intermezzo," seems to start in a "normal" key, A major (the dominant of D minor), with a brief languishing figure in the strings that generates an elegiac mood in its extensive development. But the piano enters explosively to break the mood and carry us to the decidedly untypical key of D-flat, where Rachmaninoff presents a sumptuous and lavishly harmonized version of the main theme in a texture filled with dense piano chords. A bright contrast comes in a seemingly new theme, presented as a light waltz in 3/8 time,

heard in the solo clarinet and bassoon against sparkling figuration in the piano. But Rachmaninoff has a very subtle trick up his sleeve here: the "new" theme is, in fact, note-for-note, the opening theme of the entire concerto, but beginning at a different pitch level of the scale (the third instead of the tonic) and so changed in its rhythm as to conceal the connection almost perfectly! This passage leads back to D-flat and an orchestral restatement of the opening.

The soloist "interrupts" the end of the slow movement with a brief cadenza that leads back to the home key of D minor for the finale. This is virtually a *ne plus ultra* of virtuosic concerto finales, filled with impetuous and dashing themes, rhythmically driving, syncopated, and sunny by turns. An extended *Scherzando* section in E-flat fills the middle of the movement. This involves acrobatic and lightly spooky variations on a capricious theme which seems new at first but turns out to be related to the opening of the finale and the second theme of the first movement. Moreover, between the increasingly ornate miniature variations, Rachmaninoff inserts a reminder of both themes of the first movement. Following the restatement of all the thematic material, the piano builds a long and exciting coda that brings this most brilliant and challenging of concertos to a flashing, glamorous close.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

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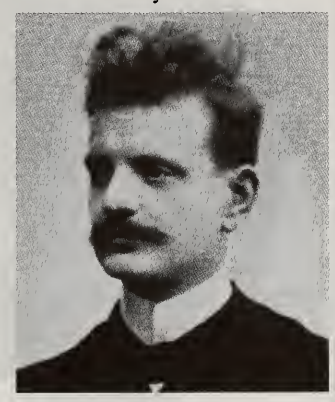
**JEAN SIBELIUS**'s musical expression is intimately tied to the elemental powers of nature; throughout his life, he cherished a continued awareness of the world around him. His earliest piece, for violin and cello pizzicato, was called *Waterdrops*. As a young violin student, he would spend hours improvising on the instrument while wandering in the woods or by the lake near his family's quiet home in Finland's interior. Years later, as he observed in his diaries, the beauties of the land near his country estate in Järvenpää helped distract him from the atrocities of civil war that ravaged Finland in the final phase of its struggle against Russia at the close of World War I. Perhaps it is the elemental nature of his music that explains the composer's international popularity even during his own lifetime: the basic impulse strikes home entirely without our needing to analyze his achievement. In fact, when his biographer Bengt de Torne mentioned to the composer "the impression which always takes hold...when returning to Finland across the Baltic...low, reddish granite rocks emerging from the pale blue sea, solitary islands of a hard, archaic beauty...this landscape [that] many centuries ago was the cradle of the Vikings," Sibelius responded eagerly, his eyes flashing: "Yes, and when we see those granite rocks we know why we are able to treat the orchestra as we do!"



Having given up legal studies to pursue music in Berlin and then in Vienna, during which time his compositions were performed in Finland with increasing success, the twenty-six-year-old Sibelius (1865-1957) secured his reputation at home in April 1892 with the first performance of his symphonic poem *Kullervo* for soloists, male chorus, and orchestra. Soon after this came the symphonic poem *En Saga* and then the music of the *Karelia* Suite, the latter written for an historical pageant at the University of Helsinki. Robert Kajanus, conductor of the Finnish National Orchestra, a champion of Finnish music and of his friend Sibelius in particular, afforded the composer many opportunities to appear throughout Scandinavia and Europe. By the early 1900s Sibelius was invited regularly to conduct in Germany and elsewhere, both on the continent and in England, and that period also saw the beginning of his international reputation, which was consolidated through the appearance of the first five symphonies between 1899 and 1915 (though the final version of the Fifth appeared only in 1919). Two of Sibelius's most enduringly popular works—*Finlandia* and the Second Symphony—were written early in this period, at a time when the forces of Finnish nationalism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were severely threatened by Russian domination.

Among the repressive measures imposed by the Russians was the "February Manifesto" of 1899, which aimed to deprive Finland of its autonomy by curtailing freedom of speech and assembly. In early November that year, the "Press Pension Celebrations" ostensibly designed to raise money for the pension funds of newspapermen were in fact intended to provide both financial and moral support for a struggling, beleaguered press. The three-day celebration's main event took place on November 4, a gala performance featuring a set of historical tableaux with music by Sibelius, who wrote seven numbers in all. The final tableau began with the words, "The powers of darkness menacing Finland have not succeeded in their terrible threat. Finland awakes...," and it was the music for this scene that became, in its revised version of 1900, *Finlandia*.

*Finlandia* and the Second Symphony are linked by two factors of immediate interest: the political context in which they were written, and the fact that the idea for an overture entitled *Finlandia* was actually suggested to Sibelius in a letter from an anonymous admirer who introduced himself a short while later as Axel Carpelan. For several months beginning in February 1901, using funds secured for him by Carpelan, Sibelius vacationed with his family in Italy, where he sketched the Second Symphony. Putting aside plans to work on a Dante-inspired tone poem, Sibelius completed the symphony, which he dedicated to Carpelan, early the following year, though revisions forced postponement of the premiere until March. Also on the program—which the composer led four times, to sold-out houses—were an overture in A minor and an Impromptu for female voices and orchestra written by Sibelius especially for the occasion. The first performance took place on March 8 at Helsinki.

Sibelius had by now come to represent an embodiment of Finland's national pride; he had been among the first to sign a recent petition protesting a Russian plan to dissolve the Finnish army in yet another attempt by Russia to undermine Finland's identity. With this in mind, it is easy to understand how Robert Kajanus chose to read a political message—never specifically intended by the composer—into the music. In an article following the premiere, Kajanus wrote:

> ...The Andante strikes one as the most broken-hearted protest against all injustice that threatens at the present time to deprive the sun of its light and our flowers of their scent ...The scherzo gives a picture of frenetic preparations. Everyone piles his straw on the haystack, all fibres are strained and every second seems to last an hour. One senses in the contrasting Trio section with its oboe motive in G-flat what is at stake. The finale devel-

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ops toward a triumphant conclusion intended to rouse in the listener a picture of lighter and confident prospects for the future.

To fill out this programmatic interpretation, it is worth mentioning, too, that when the Boston Symphony Orchestra performed the Second Symphony under Finnish conductor Georg Schnéevoigt in 1924, Schnéevoigt observed to the BSO's program annotator Philip Hale that, regarding the beginning, "the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression."

There is of course no denying that the conclusion of the Second Symphony is "triumphant," but the work's dramatic progress can be appreciated just as well in purely musical terms. There is a fluidity of motion that constantly engages the ear, deriving in part from the choice of broad-breathed time signatures (e.g., 6/4 in the first movement, 12/4 for the oboe melody of the scherzo's contrasting section, 3/2 for the finale), and also from the composer's unerring feel for the orchestral palette, as he adds layer upon layer of sound to achieve each climax, sets individual instrumental colors against the whole, and highlights these colors within ever-varying textures. The first two movements are of a piece, the nobility of the Andante responding to the questions raised by the opening Allegretto. The last two movements are literally connected, the Vivacissimo bursting forth with the symphony's fastest and most furious music, the contrasting oboe melody (whose repeated notes hark back to the symphony's opening) leading on its second appearance directly to the finale in one of Sibelius's boldest strokes of invention—one that he would elaborate with ever-increasing ingenuity and originality in the symphonies yet to come.

—Marc Mandel

## GUEST ARTISTS

### Yuri Temirkanov

In April 1988, Yuri Temirkanov was named music director and principal conductor of the St. Petersburg (formerly Leningrad) Philharmonic Orchestra, succeeding Evgeny Mravinsky. Prior to his appointment wih the St. Petersburg Philharmonic he was artistic director and chief conductor of the Kirov Opera in what was then Leningrad. Mr. Temirkanov has appeared with all of the leading European orchestras, including the Berlin Philharmonic, Vienna Philharmonic, and Dresden Staatskapelle, the Orchestre de Paris, and the Royal Concertgebouw Orchestra. In 1977 he made his London debut with the Royal Philharmonic Orchestra; he became that orchestra's principal guest conductor during the 1979-80

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season. In September 1992 he succeeded André Previn as its principal conductor, a position he held until the beginning of the 1998-99 season, when he was appointed conductor laureate. At the start of the 1998-99 season, Mr. Temirkanov became principal guest conductor of the Danish National Radio Symphony Orchestra. Yuri Temirkanov is a regular visitor to the United States, where he regularly conducts the major orchestras of New York, Philadelphia, Boston, San Francisco, and Los Angeles. At the beginning of the 1999-2000 season he becomes music director of the Baltimore Symphony Orchestra. In 1988 Mr. Temirkanov began a long-term exclusive relationship with BMG/RCA. His numerous recordings include the complete Stravinsky ballets with the Royal Philharmonic Orchestra and works by Shostakovich, Prokofiev, and Rachmaninoff with the St. Petersburg Philharmonic Orchestra. Most recently he and the St. Petersburg Philharmonic have recorded Prokofiev's *Alexander Nevsky* as the soundtrack to Eisenstein's film of that name. Future engagements include return visits to the Orchestre National de France, the Santa Cecilia in Rome, the New York Philharmonic, Philadelphia Orchestra, and Chicago Symphony, international tours with the St. Petersburg Philharmonic and Royal Philharmonic orchestras, and recording projects for BMG. Yuri Temirkanov made his Boston Symphony Orchestra debut in November 1987 and his Tanglewood debut with the orchestra in July 1988. He has since led the BSO numerous times at Symphony Hall and at Tanglewood, most recently in January 1994.

**Horacio Gutiérrez**

Since his professional debut in 1970 with the Los Angeles Philharmonic and conductor Zubin Mehta, Horacio Gutiérrez has appeared regularly with the world's greatest orchestras and on its major recital series. In addition to his annual appearances at the major summer music festivals, his 1998-99 season included engagements with the Boston, Pittsburgh, and National symphony orchestras, and a recital in Avery Fisher Hall's "Great Performers" series. His 1999-2000 season includes performances with the New York Philharmonic, the symphony orchestras of San Francisco, Saint Louis, Baltimore, Dallas, Houston, Montreal, and Seattle, and a recital in Los Angeles at UCLA. In recent seasons, besides his appearances with major orchestras, he has given recitals at Amsterdam's Concertgebouw, Berlin's Philharmonie, and the Schleswig-Holstein Festival, as well as in New York, Los Angeles, Boston, Chicago, San Francisco, and Cleveland. He has toured Japan with the National Symphony Orchestra under Mstislav Rostropovich and has appeared with the Bavarian Radio Orchestra under Lorin Maazel in performances of the two Brahms piano concertos. A favorite of New York concertgoers, he is a frequent soloist at the Mostly Mozart Festival and has appeared on its season-opening "Live From Lincoln Center" telecast. As a chamber musician, he has collaborated with the Guarneri, Tokyo, and Cleveland quartets, and with the Chamber Music Society of Lincoln Center. In 1982 he received the prestigious Avery Fisher Prize.A strong advocate of contemporary American composers, he performed William Schuman's Piano Concerto at New York's 92nd Street Y to honor the composer's seventy-fifth birthday, and he was soloist in André Previn's Piano Concerto with the composer conducting the Pittsburgh Symphony. Mr. Gutiérrez's recital programs frequently include *Phantasyplay* by George Perle, who is currently writing a new series of solo piano preludes for him. Mr. Gutiérrez's Telarc recordings include Rachmaninoff's Second and Third piano concertos with Lorin Maazel and the Pittsburgh Symphony, the two Brahms concertos with André Previn and the Royal Philharmonic, and Tchaikovsky's Piano Concerto No. 1 and Rachmaninoff's *Rhapsody on a Theme of Paganini* with David Zinman and the Baltimore Symphony. He has recorded Prokofiev's Second and Third concertos with Neeme Järvi and the Royal Concertgebouw Orchestra for Chandos. His television performances in Great Britain, the United States, and France have been widely acclaimed. A great film and theater fan, he has performed in recital with Irene Worth and Mariette Hartley. Born in Havana, Cuba, Horacio Gutiérrez appeared at age eleven as guest soloist with the Havana Symphony. A graduate of the Juilliard School, he became an American citizen in 1967. Mr. Gutiérrez has performed frequently with the Boston Symphony since his BSO debut in November 1971, most recently at Tanglewood last summer and in subscription concerts as soloist in André Previn's Piano Concerto this past December.

## In Memoriam

**Robert Shaw**
April 30, 1916–January 25, 1999

Robert Shaw, a great American conductor of indefatigable energy and consummate achievement, died last January. Mr. Shaw was originally scheduled to conduct tonight's performance of Brahms's *German Requiem*; instead it is given in his memory. Music Director Emeritus and Conductor Laureate of the Atlanta Symphony Orchestra, of which he had been music director for twenty-one years, Robert Shaw was one of the world's foremost authorities on choral conducting. A frequent guest conductor in this country and abroad, he was also a teacher and lecturer. He was founder of the Robert Shaw Institute and of the Robert Shaw Choral Workshops at Carnegie Hall.

Mr. Shaw's career began in New York, where he formed the Collegiate Chorale and prepared choruses for such conductors as Arturo Toscanini and Bruno Walter. Before becoming the Atlanta Symphony's music director in 1967 he was music director of the San Diego Symphony and then an associate conductor for ten years of the Cleveland Orchestra under George Szell. Besides his own numerous recordings of the choral masterworks with the Atlanta Symphony, Shaw provided an important link for many listeners to great music-making of the past: the Robert Shaw Chorale can still be heard on Toscanini's RCA recordings of the Beethoven Ninth, Beethoven's *Missa solemnis*, and the Verdi *Requiem*.

Shaw made his first Boston Symphony appearances in 1947 and 1948 at Tanglewood, led concerts at Symphony Hall in 1958 and 1959, and then returned to the BSO podium for acclaimed concerts at Tanglewood in 1996 and 1997. For Tanglewood Festival Chorus Conductor John Oliver, those recent BSO concerts "closed a circle": Shaw had served as inspiration for Oliver's work not only with the Tanglewood Festival Chorus but also with his own John Oliver Chorale. When illness forced Shaw to cancel a scheduled Tanglewood appearance last July, it took three conductors to replace him, one for each work on the program. But then, last September, he flew to Boston to conduct Beethoven's Ninth Symphony without rehearsal, opening Seiji Ozawa's 25th Anniversary Season in place of the BSO's ailing music director. No one but Robert Shaw could have done so so fittingly, and so memorably.

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**Seiji Ozawa**, Music Director
25TH ANNIVERSARY SEASON
**Bernard Haitink**, Principal Guest Conductor

Saturday, July 31, at 8:30

EDO DE WAART conducting

BRAHMS — *Ein deutsches Requiem* (*A German Requiem*), Opus 45, on words from Holy Scripture

PERFORMED IN MEMORY OF ROBERT SHAW

Selig sind, die da Leid tragen
(Blessed are they that mourn)
Denn alles Fleisch es ist wie Gras
(For all flesh is as grass)
Herr, lehre doch mich
(Lord, make me to know)
Wie lieblich sind deine Wohnungen
(How amiable are thy tabernacles)
Ihr habt nun Traurigkeit
(Ye now have sorrow)
Denn wir haben hie keine bleibende Statt
(For here we have no continuing city)
Selig sind die Toten
(Blessed are the dead)

TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
JANICE CHANDLER, soprano
NATHAN GUNN, baritone

Text and translation begin on page 37.

There will be no intermission.

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## JOHANNES BRAHMS

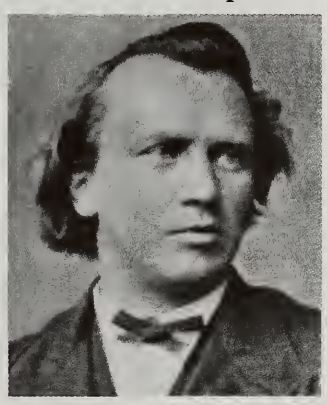
***Ein deutsches Requiem* (*A German Requiem*), Opus 45**

*First performance in final form (see below): February 18, 1869, Leipzig, Carl Reinecke cond.*
*First BSO performances: March 1926, Serge Koussevitzky cond.; Harvard Glee Club, Radcliffe Choral Society; Ethyl Hayden and Boris Saslawsky, vocal soloists*
*First Tanglewood performance: August 14, 1948, Robert Shaw cond.; Festival Chorus; Frances Yeend and James Pease, vocal soloists*
*Most recent Tanglewood performance: August 9, 1996, Jeffrey Tate cond.; Tanglewood Festival Chorus, John Oliver, cond.; Rebecca Evans and Bo Skovhus, vocal soloists*

When **JOHANNES BRAHMS** (1833-1897) produced his most serious and ambitious new works, he was apt to be the most flippant and dismissive in talking about them. When in April 1865 he sent Clara Schumann a draft toward a piece, he observed, "It's probably the least offensive part of some kind of a German Requiem. But since it may have vanished into thin air before you come to Baden, at least have a look at the beautiful words it begins with." The chorus he is impugning, "How lovely is thy dwelling place, O Lord of Hosts," of course did not vanish from *Ein deutsches Requiem*. And it is, of course, one of the most limpidly beautiful and beloved works in the choral repertoire.

In later years Brahms said, "I don't like to hear that I wrote the *Requiem* for my mother." By the law of Brahmsian obliqueness, that is a tacit admission that the death of his beloved mother in 1865 was part of the inspiration. He just didn't like people talking about it. In a letter of 1873 he is forthright about the other, masculine half of its inspiration: after the collapse of a performance proposed for a Robert Schumann memorial, he insists "how completely and inevitably such a work as the *Requiem* belonged to Schumann."

So *Ein deutsches Requiem* had piercing personal associations for Brahms: the loss of his mother Christiane, and of Robert Schumann his mentor and spiritual father. The inception of the work dates from the brutally traumatic episode of May 1854—Schumann's plunge into the Rhine in a maddened attempt at suicide. Within days of the event Brahms had sketched three movements of a two-piano sonata, which he later tried to turn into a symphony. The first movement of those two abortive works became the tumultuous first movement of the D minor piano concerto. The original second movement, a slow death march in triple time, Brahms eventually turned into the second movement of the *Requiem*: "For all flesh it is as grass." The premiere of what was intended as the complete work took place in Bremen Cathedral on Good Friday, 1868; afterward, on the advice of his old Hamburg teacher Eduard Marxsen, Brahms added the soprano solo as fifth movement.



It is characteristic of Brahms to have created his memorial for two revered people as a sacred work (a conventional thing to do), to base the work on precedents in religious music (likewise conventional, and Brahmsian), and yet to write a piece remarkably unlike any other. *Ein deutsches Requiem* is not a Mass nor quite an oratorio. It is not based on a traditional liturgical text but rather compiled from the Bible and the Apocrypha, by a composer who knew scripture intimately.

The title "*Ein deutsches Requiem*" gives us the first clue to the work's singularity: this is "a" requiem, a personal memorial for the dead rather than "the" familiar Catholic one. Beyond that, the work is so spiritual in tone, so Protestant, so close to scripture, that few listeners notice the strange exclusion in the text: it never once mentions the eponymous founder of

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the Christian religion. This little oversight was dutifully pointed out to Brahms by musician/theologian Karl Reinthaler, who prepared the chorus for the first performance: "In this composition you stand...certainly on Christian ground...But what is lacking...is the pivotal point: the salvation in the death of our Lord."

Brahms responded politely but unequivocally: "I confess that I would gladly omit even the word 'German' and instead use 'Human.' Also...I would dispense with places like *John* 3:16. On the other hand, I've chosen one thing or another because...I needed it, and because with my venerable authors I can't delete or dispute anything."

The biblical verse he would dispense with is perhaps the central one in the Christian faith: "For God so loved the world, that He gave His only begotten Son, that whoever believes in him should not perish, but have everlasting life." If Brahms was a confirmed North German Protestant by upbringing and temperament, he was also a confirmed skeptic and agnostic—in the terms of our day, a "secular humanist." For himself, Brahms would not call Christ a particular son of God. With his usual implacable honesty, he made sure his work embodied that conviction. In saying "I can't delete or dispute" familiar sacred words, he obliquely confesses that even the lingering hints of resurrection are not his own sentiments. In his "Requiem" the dead are not reborn but released: "They rest from their labors."

So Brahms wrote his *Requiem* not to succor the dead but to comfort those who mourn. And it has comforted them through the generations since that first Good Friday in Bremen, when it was received as a work of overwhelming impact and historic importance. In his mid-thirties Brahms had become the towering creator that Robert Schumann had once prophesied.

The *Requiem* begins with pulsing basses and the gentle rise and fall of violas and cellos (Brahms kept the brightness of violins out of this somber movement). The first words foreshadow the purpose of the *Requiem*, and its progression from darkness to light: "Blessed are they that mourn, for they shall be comforted." The style is at once completely Brahmsian and


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in its tenderness unlike anything he wrote before or after. At the same time it is suffused with echoes of religious music back through Beethoven's *Missa Solemnis*, through Mozart and Haydn to Bach and Handel, beyond that a century earlier to the austere gravity of Heinrich Schütz and further back to the Renaissance polyphonists. As in Schütz, the music of the *Requiem* seems to rise directly from the German of Luther's Bible: "*Selig sind, die da Leid tragen, denn sie sollen getröstet werden.*" The music gives voice to the spirit of those words, which return at the end of the first movement distilled to their essence: "*getröstet werden*," "be comforted."

The second movement begins as a funeral march, as it had been when Brahms first sketched it in the days after Robert Schumann's plunge into the Rhine. The dark minor of the themes is counterpoised by pealing, Bach-like high chords in strings and winds; beneath is the fateful and relentless pounding of drums. In stark octaves the voices declaim "*Denn alles Fleisch es ist wie Gras*..." ("For all flesh it is as grass, and every splendor of men like the grasses' bloom.") Then the gentle answering phrase, "the grass has withered, and the flowers fallen." A contrasting moment evokes patience, then the funeral march returns, building to something near despair before the radiant answer in music recalling Beethoven's *Ode to Joy*: "But the Lord's word endures forever...and sorrow and sighing shall flee away."

In the third movement the solo baritone and choir exchange chastening words from scripture: "Surely every man walks in a vain show...he heaps up riches, and knows not who shall gather them." Yet this movement like the whole work ends in joy and consolation—here the pealing fugue over the fixed pedal point of certainty in the bass: "But the souls of the righteous are in the hand of God."

Then comes "How lovely is thy dwelling place, O Lord of Hosts," sublimely beautiful and as apparently artless as a folk song. In the next movement the solo soprano's central words evoke the memory of Christiane Brahms: "I will comfort you as one whom his mother comforts." The sixth movement brings dark colors and old/new harmonies to the text: "Now we have here no dwelling place but seek the one to come." This simple and plainspoken movement displays one of the main driving forces of the *Requiem*: harmonies at once archaic and fresh, piercingly expressive with every turn. The movement ends with a grand fugue on Handelian verses and, for the first time, with Handel as its manifest inspiration: "Lord, thou art worthy to receive glory and honor and power." The fugue shows off Brahms's gift for making a traditional genre his own without negating anything of the tradition. Yet the *Requiem*


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PHOTO: JOSÉ LUIS PEDERNEIRAS

is one of the few large choral works of the nineteenth century not dominated by echoes of Handel.

The music of the finale is full and rich but not showy, with the same lyrical sweetness, the same limpid austerity and humility that the *Requiem* possesses from its beginning. It comes to rest without Beethovenian perorations or Handelian kettledrums, but with submission to the inevitable, a peace of resignation and meditation. "Blessed are they that mourn," Brahms's *Requiem* begins. It ends, "Blessed are the dead which die in the Lord from henceforth: Yea, said the Spirit, they rest from their labors." With a radiant gentleness the music dies away on its opening word, "*selig*," "blessed"—the dead blessed not in Paradise but in the hearts of the living.

—Jan Swafford

Jan Swafford is an award-winning composer and author whose books include *Charles Ives: A Life With Music*, *The Vintage Guide to Classical Music*, and, most recently, *Johannes Brahms: A Biography*. His music is published by Peer-Southern and can be heard on Composers Recordings. An alumnus of the Tanglewood Music Center, where he studied composition, Mr. Swafford teaches writing at Tufts University.

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## BRAHMS, "Ein deutsches Requiem"

(A note on the text and translation: Brahms, perhaps working from memory, sometimes departed in certain details from Martin Luther's words, and we give the text as he set it. Occasionally the German and English translations of the Bible diverge, and in a few places where it is useful for the understanding of Brahms's music, we depart from the Authorized Version in order to give a closer rendering of the text Brahms had before him.)

| | |
|---|---|
| Selig sind, die da Leid tragen,<br>denn sie sollen getröstet werden. | Blessed are they that mourn:<br>for they shall be comforted.<br>*Matt. 5:4* |
| Die mit Tränen säen, werden mit<br>Freuden ernten. Sie gehen hin und<br>weinen und tragen edlen Samen und<br>kommen mit Freuden und bringen<br>ihre Garben. | They that sow in tears shall reap in joy.<br>They go forth and weep, bearing<br>precious seed, and shall doubtless come<br>again with rejoicing, bringing their<br>sheaves with them.<br>*Ps. 126:5-6* |
| Denn alles Fleisch es ist wie Gras und<br>alle Herrlichkeit des Menschen wie des<br>Grases Blumen. Das Gras ist verdorret<br>und die Blume abgefallen. | For all flesh is as grass, and all<br>the glory of man as the flowers of<br>grass. The grass withereth, and the<br>flower thereof falleth away.<br>*I Pet. 1:24* |
| So seid nun geduldig, liebe Brüder, bis<br>auf die Zukunft des Herrn. Siehe, ein<br>Ackermann wartet auf die köstliche<br>Frucht der Erde und ist geduldig darüber,<br>bis er empfahe den Morgenregen und<br>Abendregen. | Be patient, therefore, brethren, unto<br>the coming of the Lord. Behold, the<br>husbandman waiteth for the precious<br>fruit of the earth, and hath long<br>patience for it, until he receive the<br>early and latter rain.<br>*Jas. 5:7* |

***Please turn the page quietly.***

Denn alles Fleisch es ist wie Gras und alle Herrlichkeit des Menschen wie des Grases Blumen. Das Gras ist verdorret und die Blume abgefallen.
Aber des Herrn Wort bleibet in Ewigkeit.

For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away.
But the word of the Lord endureth for ever.

*I Pet. 1:24-25*

Die Erlöseten des Herrn werden wieder kommen und gen Zion kommen mit Jauchzen; ewige Freude wird über ihrem Haupte sein; Freude und Wonne werden sie ergreifen, und Schmerz und Seufzen wird weg müssen.

And the ransomed of the Lord shall return, and come to Zion with songs and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall be made to flee.

*Isa. 35:10*

Herr, lehre doch mich, dass ein Ende mit mir haben muss, und mein Leben ein Ziel hat und ich davon muss.
Siehe, meine Tage sind einer Hand breit vor dir, und mein Leben ist wie nichts vor dir. Ach, wie gar nichts sind alle Menschen, die doch so sicher leben!
Sie gehen daher wie ein Schemen und machen ihnen viel vergebliche Unruhe; sie sammeln, und wissen nicht, wer es kriegen wird.
Nun, Herr, wes soll ich mich trösten? Ich hoffe auf dich.

Lord, make me to know that there must be an end of me, that my life has a term, and that I must hence.
Behold, thou hast made my days as an handbreadth; and mine age is as nothing before thee: verily, every man at his best state is altogether vanity.
Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches and knoweth not who shall gather them.
And now, Lord, what is my hope? My hope is in thee.

*Ps. 39:4-7*

Der Gerechten Seelen sind in Gottes Hand, und keine Qual rühret sie an.

The souls of the righteous are in the hands of God, and there shall no torment touch them.

*Wisd. of Sol. 3:1*

Wie lieblich sind deine Wohnungen, Herr Zebaoth!
Meine Seele verlanget und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott.
Wohl denen, die in deinem Hause wohnen; die loben dich immerdar.

How amiable are they tabernacles, O Lord of hosts!
My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh rejoice in the living God.

Blessed are they that dwell in thy house: they will still be praising thee.

*Ps. 84:1-2,4*

Ihr habt nun traurigkeit; aber ich will euch wieder sehen, und euer Herz soll sich freuen, und eure Freude soll niemand von euch nehmen.

Ye now have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you.

*John 16:22*

Ich will euch trösten, wie einen seine Mutter tröstet.

I will comfort you as one whom his mother comforteth.

*Isa. 66:13*

Sehet mich an: ich habe eine kleine Zeit Mühe und Arbeit gehabt und habe grossen Trost funden.

Behold with your eyes: a little while I have had tribulation and labour, and have found great comfort.

*Eccles. 51:35*

Denn wir haben hie keine bleibende Statt, sondern die zukünftige suchen wir.

For here we have no continuing city, but we seek one to come.

*Heb. 13:14*

Siehe, ich sage euch ein Geheimnis:
Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden;
und dasselbige plötzlich, in einem Augenblick, zur Zeit der letzten Posaune.
Denn es wird die Posaune schallen, und die Toten werden auferstehen unverweislich, und wir werden verwandelt werden.
Dann wird erfüllet werden das Wort, dass geschrieben steht:
"Der Tod ist verschlungen in den Sieg.
Tod, wo ist dein Stachel?
Hölle, wo ist dein Sieg?"

Behold I shew you a mystery:
We shall not all sleep, but we shall all be changed,
in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Then shall be brought to pass, the saying that is written:
Death is swallowed up in victory.
O death, where is they sting?
O grave, where is thy victory?

*I Cor. 15:51-52, 54-55*

Herr, du bist würdig, zu nehmen Preis und Ehre und Kraft, denn du hast alle Dinge geschaffen, und durch deinen Willen haben sie das Wesen und sind geschaffen.

Thou art worthy, O Lord, to receive glory and honour and power: for thou hast created all things, and for thy pleasure they are and were created.

*Rev. 4:11*

Selig sind die Toten, die in dem Herrn sterben, von nun an. Ja, der Geist spricht, dass sie ruhen von ihrer Arbeit; denn ihre Werke folgen ihnen nach.

Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labours; and their works do follow them.

*Rev. 14:13*

## ARTISTS

### Edo de Waart

Edo de Waart is the artistic director of the Netherlands Radio and Television Foundation Music Centre, and chief conductor of the Netherlands Radio Philharmonic, a position he has held since 1989. In January 1993 he was appointed chief conductor and artistic director of the Sydney Symphony Orchestra, and with the 1999-2000 season he assumes the position of chief conductor of Netherlands Opera. Previous appointments have included the music directorships of the Rotterdam Philharmonic, San Francisco Symphony, and Minnesota Orchestra. Born in Holland, Mr. de Waart studied oboe, piano, and conducting at the Music Lyceum in Amsterdam and, upon graduating, became associate principal oboe of the Concertgebouw Orchestra. Two years later, at twenty-three, he won the Dimitri Mitropoulos Conducting Competition in New York. As part of his prize he served for one year as assistant conductor to Leonard Bernstein at the New York Philharmonic. On his return to Holland he was appointed assistant conductor of the Concertgebouw Orchestra and then, in 1967, conductor of both the Rotterdam Philharmonic and the Netherlands Wind Ensemble. He has conducted the

Sydney Symphony Orchestra on highly successful tours of Europe, the United States, and the Far East and has recently undertaken an acclaimed Beethoven cycle in Sydney. His work with the Netherlands Radio Philharmonic Orchestra includes tours of Europe as well as many recording and television projects. He has also appeared regularly as guest conductor with the leading symphony orchestras of Europe and the United States. As an opera conductor, Mr. de Waart has enjoyed success in many of the world's great houses, including a 1985 San Francisco *Ring* cycle, performances at Bayreuth and Covent Garden, and John Adams's *Nixon in China* in 1987-88 at the Brooklyn Academy of Music and also for Netherlands Opera. Recent productions include *Parsifal*, *Les Troyens*, *Werther*, *Salome*, and *Jenůfa* with the Netherlands Radio Philharmonic, *Boris Godunov* for Geneva Opera, a new production of *Der Rosenkavalier* for the Opéra-Bastille in Paris, *The Magic Flute* for the Metropolitan Opera, *Figaro* for the Salzburg Festival, and *Béatrice et Bénédict* for Santa Fe Opera. Future projects include *Figaro* at the Met and new productions of *Carmen* and *Kát'a Kabanová* for Netherlands Opera. Mr. de Waart's many recordings encompass discs with the Royal Concertgebouw, Netherlands Radio Philharmonic, Sydney Symphony Orchestra, Rotterdam Philharmonic, San Francisco Symphony, Minnesota Orchestra, London Philharmonic, and Netherlands Wind Ensemble. Edo de Waart made his Boston Symphony debut at Tanglewood in July 1973. He made his subscription series debut in February 1975 and appeared most recently with the orchestra at Tanglewood in August 1988.

**Janice Chandler**

Soprano Janice Chandler made her Boston Symphony debut at Tanglewood as soloist in Barber's *Prayers of Kierkegaard* and Beethoven's Ninth Symphony under Robert Shaw's direction to close the BSO's 1997 summer season. A favorite soloist of the late Mr. Shaw, she performed frequently under his baton with the Cleveland, Minnesota, and Florida orchestras as well as with the Atlanta, Baltimore, and San Diego symphonies. A recording of Christmas songs with Mr. Shaw and the Robert Shaw Chamber Singers is scheduled for release on Telarc. Ms. Chandler has also performed with such renowned conductors as Christoph von Dohnányi, Esa-Pekka Salonen, Charles Dutoit, Raymond Leppard, and Sergiu Comissiona. In addition to her orchestral engagements, her career encompasses solo recitals, chamber music, and radio broadcasts. Recent performances have included Fauré's *Requiem* with the Buffalo Philharmonic, Gorecki's Symphony No. 3, Poulenc's *Gloria* with the New Mexico Symphony, *Porgy and Bess* with the National Symphony Orchestra, Handel's *Messiah* with the Tulsa


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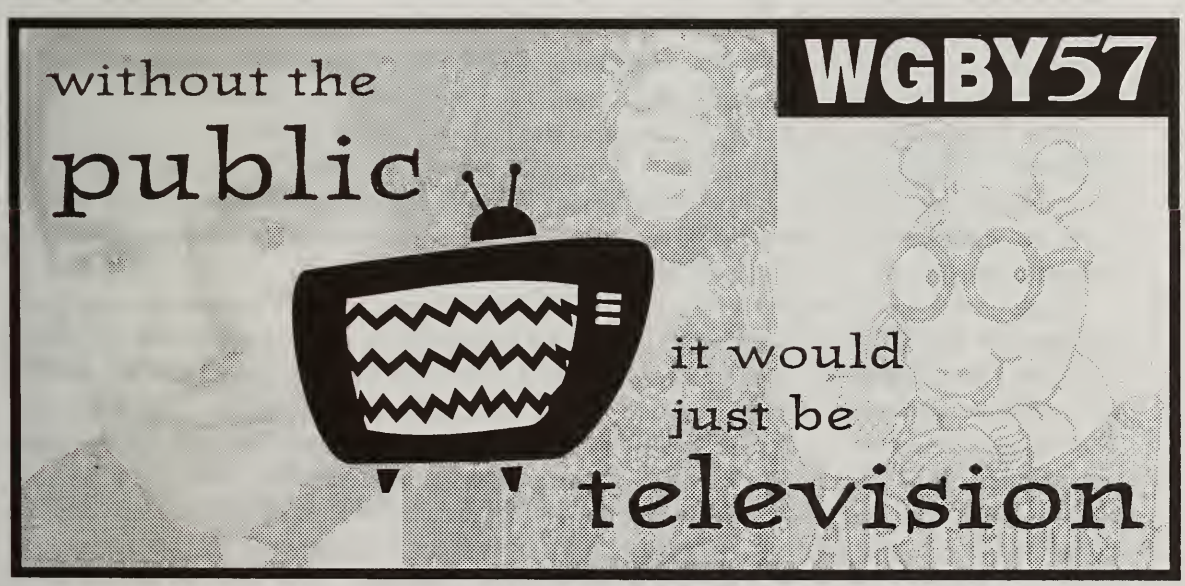
Philharmonic, and Bach's B minor Mass with the Washington Chorus. Current engagements include Brahms's *German Requiem* with the Mormon Tabernacle Choir, Bach's *St. Matthew* Passion with the Portland Symphony, Bach's B minor Mass with the St. Paul Chamber Orchestra, Beethoven's Ninth with the Baltimore Symphony, Mahler's Symphony No. 8 and Poulenc's *Gloria* with the Montreal Symphony, and Britten's *War Requiem* with the Santa Rosa Symphony Orchestra. Other noteworthy past performances have included Mahler's *Resurrection* Symphony with Esa-Pekka Salonen and the Los Angeles Philharmonic, Orff's *Carmina burana* with the Baltimore Symphony and the Choral Arts Society of Washington, Monteverdi's *Vespers* with Boston Baroque (which was recorded by Telarc), *Messiah* with the Masterworks Chorus at Carnegie Hall, Ellington's *Sacred Concerts* with the Concordia Orchestra at Lincoln Center, Puccini's *La bohème* with Washington Opera, and a tour of France with the Choral Arts Society of Washington with stops at the Evian Festival, Aix-en-Provence, and the Sorbonne in Paris. Summer engagements have included Brahms's *German Requiem* and Schubert Lieder at the Cincinnati May Festival, *Porgy and Bess* with Bobby McFerrin conducting at the Mann Music Center, and, also at the Mann Music Center, Poulenc's *Gloria* and Honegger's *King David* with Charles Dutoit. Janice Chandler holds a B.A. in vocal performance from Oakwood College and a master of music degree in vocal performance from Indiana University. Also the recipient of a Performance Certificate from Indiana University, she has studied with Virginia Zeani, Margaret Harshaw, and Todd Duncan.

**Nathan Gunn**

Making his Boston Symphony debut this evening, the young baritone Nathan Gunn has won praise for his performances in opera, concert, and in recital. A winner of the 1994 Metropolitan Opera National Council Auditions, Mr. Gunn began his association with the Met as a member of its Young Artist Development Program and recently continued his growing relationship with that company when he sang Guglielmo in the Met's international radio broadcast of *Così fan tutte*. He has also been seen in Metropolitan Opera performances of *Carmen*, *Roméo et Juliette*, *Billy Budd*, *Ariadne auf Naxos*, and *La bohème*. Other recent operatic engagements have included Valentin in *Faust* for Boston Lyric Opera, Guglielmo with Philadelphia Opera, the title role of *Il barbiere di Siviglia* with Vancouver Opera, a new production of *Iphigénie en Tauride* with Glimmerglass Opera, and his Rome Opera debut as Demetrius in *A Midsummer Night's Dream*. Upcoming debuts include the Opéra-Bastille in Paris, Glyndebourne, the Monnaie in Brussels, Chicago, Houston, and Seattle. In the past few seasons Mr. Gunn forged a strong relationship with the late Robert Shaw, including Carnegie Hall performances of Brahms's *German Requiem* (the baritone's Carnegie Hall debut) and Haydn's *Creation*, performances



of the *German Requiem* with the Minnesota and Cincinnati symphony orchestras, and his European debut in the title role of Mendelssohn's *Elijah* with the City of Birmingham Symphony Orchestra. He also joined Mr. Shaw for Telarc recordings of Bartók's *Cantata profana* and Vaughan Williams's *Dona nobis pacem* and recently completed a recording of the Brahms *German Requiem* with the Mormon Tabernacle Choir using Mr. Shaw's English translation of the text. Highlights of Mr. Gunn's current concert season include returns to the Minnesota Orchestra and Saint Louis Symphony, and debuts with the Chicago Symphony, Pittsburgh Symphony, and at the Hollywood Bowl. The 1997-98 season brought his Cleveland Orchestra debut in Bach's B minor Mass with Christoph von Dohnányi and his New York Philharmonic debut under Kurt Masur in the world premiere of David Del Tredici's *The Spider and the Fly*. A frequent recitalist—including performances with John Wustman of Schubert's *Die schöne Müllerin* and *Winterreise*—he made recital debuts this past spring at Weill Recital Hall in New York and at London's Wigmore Hall. Future recitals are planned for Paris, Brussels, and Washington, D.C. Mr. Gunn received his bachelor's degree in music from the University of Illinois, where he studied with William Miller and John Wustman. His awards include a 1998 ARIA award, a 1997 Richard Tucker Foundation Career Grant, and the 1996 Marian Anderson Award.

**Tanglewood Festival Chorus**
**John Oliver, Conductor**

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—and the new RCA Victor album "A Splash of Pops" with Keith Lockhart and the Boston Pops Orchestra. The chorus is also featured with Keith Lockhart and the Boston Pops Orchestra on the RCA Victor disc "Holiday Pops."

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver

made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998. This past May, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

**Tanglewood Festival Chorus**
**John Oliver, Conductor**

**Sopranos**
Carol Amaya
Emily Anderson
Barbara Berry
Sarah S. Brannen
Betsy Caruso
Catherine Cave
Danielle Champoux
Anna S. Choi
Rebecca Ann Consentino
Sarah M. Consentino
Kelly Corcoran
Sarah Dorfman Daniello
Ann M. Dwelley
Martha R. Golub
Laura C. Grande
Isabel M. Gray
Mary Hubbell
Michiko Kita
Nancy Kurtz
Barbara Levy
Joei J. Marshall
Kieran Murray
Livia Racz
Anna V.Q. Ross
Melanie W. Salisbury
Johanna Schlegel
Pamela Schweppe
Suzanne Schwing
Joan P. Sherman
Patricia J. Stewart
Angela M. Vieira
Lisa M. White
Alissa Shay Zeller

**Mezzo-sopranos**
Maisy Bennett
Betty B. Blume
Janene Ordener Bostwick
Ondine Brent
Janet L. Buecker
Abbe Dalton Clark
Sue Conte
Diane Droste
Tiffany Du'mouchel
Barbara Naidich Ehrmann
Andrea Foertsch
Paula Folkman
Dorrie Freedman
Debra Swartz Foote
Tracey Fulgan
Irene Gilbride
Jessica A. Hanf
Roberta Hewitt
Donna Hewitt-Didham
Sarah Keough
Evelyn Eshleman Kern
Stephanie M. Kluter
Annie Lee
Gale Livingston
Amanda J. Mason
Fumiko Ohara
Roslyn Pedlar
Susan Quinn Pierce
Catherine Playoust
Kathleen Schardin
Linda Kay Smith
Cindy Vredeveld
Jennifer Walker
Christina Lillian Wallace
Harriet Corean Ward

**Tenors**
Robert Allard
Brad W. Amidon
John C. Barr
Jeff Boice
Edward Chiu
Stephen Chrzan
Dominador F. Coloyan
Andrew Crain
Bill Cutter
Tom Dinger
Carey D. Erdman
Joel Evans
Geoffrey A. FitzGerald
Andrew Gladstone
J. Stephen Groff
Mark H. Haddad
David M. Halloran
Dean Armstrong Hanson
John W. Hickman
Stanley Hudson
James R. Kauffman
Lance Levine
Ronald J. Martin
David Hale Mooney
Dwight E. Porter
Brian R. Robinson
Peter L. Smith
Kurt Walker
Andrew Wang
Joseph Wang
Richard Harmon Witter

**Basses**
Christopher Austin
Solomon Berg
Bryan M. Cadel
Kirk Chao
Jeff Foley
Mark Gianino
Alexander R. Goldberg
Elliott Gyger
Mark L. Haberman
Jeramie D. Hammond
Michael G. Healy
Daniel R. Henry
Keith Hewitt
Marc J. Kaufman
Daniel Lichtenfeld
Youngmoo Kim
Bruce Kozuma
Leo J. Lipis
Martin F. Mahoney
Lynd Matt
David Mazzotta
Stephen H. Owades
Daniel Perry
Peter Rothstein
Vladimir Roudenko
Frank R. Sherman
Cornell L. Stinson
Bradley Turner
Terry L. Ward

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist
Donna Hewitt-Didham, Language Coach (Brahms)

Mr. Thomas H. White, former superintendent and current Fox Hill Village resident.

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# 1999 Tanglewood Music Center

**Violin**

Madeline Adkins, Denton, TX
*Harry and Marion Dubbs Fellowship*
Louise Alexander, Victoria, BC, Canada
*Lia and William Poorvu Fellowship*
Ralph Allen, Philadelphia, PA
*Ann and Gordon Getty Foundation Fellowship*
Katherine Hamilton Baker, Tucson, AZ
*Northern California Fund Fellowship*
Aaron Boyd, Pittsburgh, PA
*The Rapaporte Foundaton Fellowship*
Charles Dimmick, Cincinnati, OH
*Alfred E. Chase Fellowship*
Anna Elashvili, Baltimore, MD
*Morris A. Schapiro Fellowship*
Sara N. Enns, Winnipeg, Manitoba, Canada
*Ruth S. Morse Fellowship*
Dovid Friedlander, Pittsburgh, PA
*Mr. and Mrs. Robert A. Goodman Fellowship*
Jessica Guideri, Douglaston, NY
*Max Winder Violin Fellowship*
Aya Hasegawa, Tokyo, Japan
*Carolyn and George Rowland Fellowship in Honor of Eleanor Panasevich*
Colleen Jennings, Ann Arbor, MI
*Clarice Neumann Fellowship*
Shan Jiang, Shantou, Guangdong, P.R. China
*Northern California Audition Fellowship*
Abigail Karr, Brookline, MA
*Brookline Youth Concerts Awards Committee Fellowship/Gerald Gelbloom Memorial Fellowship*
Patrick Neal, Buffalo, NY
*Donald Law Fellowship*
Caroline Pliszka, Spring, TX
*Red Lion Inn Fellowship*
Therese Ritchie, Long Island, NY
*Edward G. Shufro Fellowship*
Maria Sampen, Bowling Green, OH
*Jane W. Bancroft Fellowship*
Caroline J. Semanchik, Lebanon, NJ
*Hon. and Mrs. Peter H.B. Frelinghuysen Fellowship*
Min Young Song, Seoul, Korea
*Harold G. Colt, Jr. Memorial Fellowship*
Judith Templeman, Bedford, England
*English Speaking Union Fellowship/Tappan Dixey Brooks Fellowship*
Jennifer Thompson, Williamsville, NY
*Philip and Bernice Krupp Fellowship*
Kati Tuominen, Hyvinkaa, Finland
*Robert and Luise Kleinberg Fellowship*
Marjolein van Dingstee, Amsterdam, The Netherlands
*The Velmans Foundation Fellowship*
Mirabai Weismehl, San Francisco, CA
*Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship*
Kristina Yoder, Kansas City, KS
*William R. Housholder Fellowship/Anonymous Fellowship*

**Viola**

Christine Grossman, New York, NY
*Daniel and Shirlee Cohen Freed Fellowship*
Anton Jivaev, Tashkent, Uzbekistan
*Mr. and Mrs. Renke Thye Fellowship*
Martin Keuneman, Melbourne, Australia
*Stanley Chapple Fellowship*
Li Li, Shenyang, Liaoning, P.R. China
*Dr. John H. Knowles Memorial Fellowship*
Catherine Lynn, Warrior, AL
*Gloria Narramore Moody Foundation Fellowship*
Mai Motobuchi, Nara, Japan
*Lenore and Alan Sagner Fellowship/June Ugelow Fellowship*
Satoko Senda, Tokyo, Japan
*James A. Macdonald Foundation Fellowship*
Michael Vannoni, Bay Shore, NY
*Charles L. Read Foundation Fellowship*
Berdien Vrijland, Amsterdam, The Netherlands
*The Netherland-America Foundation Fellowship*
Nicholas Wiedman, Boston, MA
*William Randolph Hearst Foundation Fellowship*
Emmanuel Witzthum, Jerusalem, Israel
*Lola and Edwin Jaffe Fellowship*
Haiben Wu, Shanghai, China
*Starr Foundation Fellowship*

**Cello**

Greg Beaver, East Lansing, MI
*Miriam and Sidney Stoneman Fellowship*
Alexei Y. Gonzales, Andover, MA
*Anna Sternberg-Clara J. Marum Fellowship*
Robert Howard, Atlanta, GA
*Helene R. and Norman L. Cahners Fellowship/Renee D. Sanft Fund*
Mihail Jojatu, Bucharest, Romania
*James Taylor and Caroline Smedvig Fellowship*
Heath Marlow, Concord, MA
*Lucy Lowell (1860 – 1949) Fellowship/Theodore Edson Parker Foundation Fellowship*
Jakub-Jerzy Omsky, Poland
*Taco, Inc. Fellowship*
Rafael Popper-Keizer, Santa Cruz, CA
*Naomi and Philip Kruvant Fellowship/Sue and David Rudd Fellowship*
Vernon Regehr, Toronto, Ontario, Canada
*Anonymous Fellowship*
Kate Sanford, Durham, NC
*Rosamond Sturgis Brooks Memorial Fellowship*
Sally Singer, Goring, England
*Charlotte Palmer Phillips Foundation Fellowship*
Nadine Trudel Katz, Montreal, Quebec, Canada
*Haskell R. Gordon Memorial Fellowship*
Ionut Zamfir, Sacramento, CA
*Luke B. Hancock Foundation Fellowship*

**Bass**

Susan Hagen, Peabody, MA
*Mr. and Mrs. Robert E. Remis Fellowship*
R. Meredith Johnson, Watertown, MA
*Annette and Vincent O'Reilly Fellowship*

Ryan Kamm, Raleigh, NC
*Rita Meyer Fellowship*
Matthew Medlock, Indianapolis, IN
*Mr. and Mrs. Gerald Rauch Fellowship*
David Molina, Troy, MI
*Arthur Fiedler-Leo Wasserman Fellowship/David R. and Muriel K. Pokross Fellowship*
Scott Jason Thomas Pingel, Madison, WI
*George and Ginger Elvin Fellowship*
George M. Speed, Jr., Spartanburg, SC
*Darling Family Fellowship*

**Flute**
Alicia Di Donato, Stoneham, MA
*Selma Pearl and Susan and Richard Grausman Fellowship*
Julia Grenfell, Christchurch, New Zealand
*Aso and Arlene Tavitian Fellowship*
Allison Jewett, Flagstaff, AZ
*Daphne Brooks Prout Fellowship*
Stephanie Winker, Tübingen, Germany
*Dale and Anne Fowler Fellowship/Dr. Marshall N. Fulton Memorial Fellowship*

**Oboe**
Carolyn Banham, Philadelphia, PA
*Fernand Gillet Memorial Fellowship/Steinberg Fellowship*
Ariana Ghez, New York, NY
*Charles E. Culpeper Foundation Fellowship*
Kyoko Hida, Brookline, MA
*Bessie Pappas Fellowship*
Rosemary Yiameos, Patmos, Greece
*Peter and Ann Herbst Fellowship/Augustus Thorndike Fellowship*

**Clarinet**
Michael Doyle, Chicago, IL
*Tanglewood Ushers-Programmers Endowed Instrumental Fellowship*
Jeanette Jonquil, Utica, NY
*Betsey and David McKearnan Fellowship/Stephen and Persis Morris Fellowship*
Kenneth Robertson, Latham, NY
*Country Curtains Fellowship*
Hilary Scop, Miami, FL
*Robert S. Kahn Fellowship*

**Bass Clarinet**
Amanda J. McIntosh, Denton, TX
*Edwin and Elaine London Family Fellowship*

**Bassoon**
Patricia Dusold, Glenn Dale, MD
*Berkshire Life Insurance Company Fellowship/ Sherman Walt Memorial Fellowship*
Monica E. Ellis, New York, NY
*Nat Cole Memorial Fellowship*
Michael Reynaldo Garza, Mission, TX
*Robert G. McClellan, Jr. and IBM Matching Grant Fellowship*
José Arion Linarez, San Felipe, Venezuela
*Omar Del Carlo Tanglewood Fellowship*

**Horn**
Kelly Cornell, Youngstown, OH
*Edward G. Shufro Fellowship*
Jeff L. Garza, Lake Jackson, TX
*Dr. Robert M. Crowell Fellowship/Mr. and Mrs. Jay Marks Fellowship*
Mollie A. Pate, New Orleans, LA
*Frelinghuysen Foundation Fellowship*
Kimberly Penrod, San Antonio, TX
*Mr. and Mrs. Belvin Friedson Fellowship/ Juliet Esselborn Geier Memorial Fellowship*
Michelle Perry, Bartlesville, OK
*Harry and Mildred Remis Fellowship*
Kevin Reid, Altamonte Springs, FL
*Kandell Family Fellowship*

**Trumpet**
Eric M. Berlin, Boston, MA
*BayBank/BankBoston Fellowship*
Billy Hunter, Jr., Austin, TX
*Wynton Marsalis Fellowship*
Anthony Prisk, Lombard, IL
*Armando A. Ghitalla Fellowship*
Amy Schendel, Canton, SD
*Barbara and Arthur Kravitz Fellowship*
Michael Zonshine, Agoura Hills, CA
*André M. Côme Memorial Fellowship*

**Trombone**
Richard Begel, Old Bethpage, NY
*Bill and Barbara Leith Fellowship*
Benjamin Perrier, Thunder Bay, ON, Canada
*Sylvia and Arnold Golber Fellowship*
Colin W. Williams, Westboro, MA
*Hannah and Raymond Schneider Fellowship*

**Bass Trombone**
Wesley Citron, Vienna, VA
*Athena and James Garivaltis Fellowship*

**Tuba**
Michael L. Vandiver, Draper, UT
*Caroline Grosvenor Congdon Memorial Fellowship*

**Timpani/Percussion**
Andrew Cierny, Arlington Heights, IL
*Barbara Lee/Raymond E. Lee Foundation Fellowship*
Marc Damoulakis, Westboro, MA
*Frederic and Juliette Brandi Fellowship*
Thomas Guldborg, Denmark
*Evelyn S. Nef Fellowship*
Samuel Solomon, Sharon, MA
*Surdna Foundation Fellowship*
James R. Swarts, Portland, OR
*Ann and Gordon Getty Foundation Fellowship*
Matthew Ward, New York, NY
*Channing and Ursula Dichter Fellowship*

**Harp**
Franziska Huhn, Berlin, Germany
*Kathleen Hall Banks Fellowship/John and Susanne Grandin Fellowship*
Heather Kellgreen, Salt Lake City, UT
*WCRB 102.5 FM Fellowship*

**Piano**
Karina Cveigoren, Riga, Latvia
*Felicia Montealegre Bernstein Fellowship*
Jun Komatsu, Kanagawa, Japan
*Wilhelmina C. Sandwen Memorial Fellowship*
Martha Locker, Pittsburgh, PA
*R. Amory Thorndike Fellowship*

Anna Polonsky, Columbus, OH
*Baldwin Piano and Organ Company Fellowship*
Susanne Son, Toronto, Ontario, Canada
*Paul Jacobs Memorial Fellowship*
Yoko Yamada, Tokyo, Japan
*Ruth and Jerome Sherman Memorial Fellowship*

**Composition**
David Mallamud, Philadelphia, PA
*ASCAP Foundation Leonard Bernstein Composer Fellowship*
Marcus Karl Maroney, Austin, TX
*Aaron Copland Fund for Music Fellowship*
Lior Navok, Tel-Aviv, Israel
*American Friends of the Israel Philharmonic Orchestra Fellowship*
Eric Samuelson, New York, NY
*DeWitt Wallace-Reader's Digest Fund Fellowship*
Oliver Schneller, Cologne, Germany
*Benjamin Britten Memorial Fellowship/Margaret Lee Crofts Fellowship*
Aleksandra Vrebalov, Novi Sad, Yugoslavia
*Otto Eckstein Family Fellowship*
Stefan Wirth, Zurich, Switzerland
*Leonard Bernstein Fellowship*

**Conducting**
Michael Butterman, Baton Rouge, LA
*Seiji Ozawa Fellowship*
David In-Jae Cho, Seoul, Korea
*Merrill Lynch Fellowship*
Matthew Coorey, Sydney, Australia
*Maurice Abravanel Scholarship*
Sascha Goetzel, Vienna, Austria
*Evelyn and Phil Spitalny Scholarship*
Lawrence Golan, Chicago, IL
*Leonard Bernstein Fellowship*
Matthias Kuhn, Bern, Switzerland
*Steve and Nan Kay Fellowship*
Jonathan Stockhammer, Los Angeles, CA
*William and Mary Greve Foundation Fellowship*
Alastair Willis, Claygate, England
*Edward and Joyce Linde Fellowship*

**Voice**
Robert Avrett, Albany, GA
*Andrall and Joanne Pearson Scholarship/Maurice Schwartz Scholarship Fund by Marion Dubbs*
Janna Baty, Lexington, MA
*Eunice Cohen Fellowship*
Julianne M. Borg, New York, NY
*Harold and Thelma Fischer Fellowship*
Alan Corbishley, Kamloops, BC, Canada
*Dorothy and Montgomery Crane Scholarship/ Miriam Ann Kenner Memorial Scholarship*
Caprice Corona, Sacramento, CA
*Susan Morse Hilles Fellowship*
David Dillard, New York, NY
*Greve Foundation Fellowship/ John J. Tommaney Fellowship*
Sarah Dionne, Bloomington, IN
*Clowes Fund Fellowship*
Patrick Evans, Wilmington, DE
*Miriam and Sidney Stoneman Fellowship*
Robert Gildon, Stamford, England
*Abby and Joe Nathan Fellowship/Mary H. Smith Scholarship*
Raymond Granlund, Houston, TX
*Richard F. Gold Memorial Scholarship*
Bryon Grohman, Brookline, MA
*Bernice and Lizbeth Krupp Fellowship*
Martha Angeline Guth, Vancouver, BC, Canada
*Marion Callanan Memorial Fellowship/Morningstar Family Fellowship*
Joe Dan Harper, Midland, TX
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Tamara Hummel, Richmond, BC, Canada
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*Patricia Plum Wylde Fellowship/Jerome Zipkin Fellowship*
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Jason McStoots, Angier, NC
*Eugene Cook Scholarship/Pearl and Alvin Schottenfeld Fund*
Daniel Mitton, Toronto, Ontario, Canada
*Mr. and Mrs. Vincent J. Lesunaitis Fellowship/Francis and Caryn Powers Fellowship*
Joseph A. Pokorski, Rochester Hills, MI
*Tisch Foundation Scholarship*
Drew Poling, Boston, MA
*Stuart Haupt Scholarship/Cynthia L. Spark Scholarship*
Alexander K. Puhrer, Vienna, Austria
*William E. Crofut Family Scholarship/Ethel Barber Eno Scholarship*
Thomas Roy, San Diego, CA
*Leo L. Beranek Fellowship*
Alexander Spacher, New York, NY
*Judy Gardiner Fellowship*
Robert Stewart, Saint John, NB, Canada
*Susan Kaplan and Ami Trauber Fellowship*
Lucy Salome Sträuli, San Mateo, CA
*Tanglewood Ushers-Programmers Harry Stedman Vocal Scholarship*
Anthony Zoeller, Fort Lauderdale, FL
*Annette and Vincent O'Reilly Fellowship*

**Vocal Pianist**
Nobuko Amemiya, Ames, IA
*Albert L. and Elizabeth P. Nickerson Fellowship*
Susan M. Ball, Toronto, Ontario, Canada
*Peggy Rockefeller Memorial Fellowship*
Jean Anderson Collier, Hampton, VA
*Stephanie Morris Marryott and Franklin J. Marryott Fellowship*
Rebecca Daws, St. Paul, MN
*Stokes Fellowship*
Christopher Luthi, Marina Del Rey, CA
*Billy Joel Keyboard Fellowship*
Djordje Stevan Nesic, Belgrade, Yugoslavia
*Edward S. Brackett, Jr. Fellowship*

## Tanglewood Music Center *an activity of the Boston Symphony Orchestra*

Seiji Ozawa, *Music Director, Boston Symphony Orchestra*
Mark Volpe, *Managing Director, Boston Symphony Orchestra*
Ellen Highstein, *Director, Tanglewood Music Center*

**Boston Symphony Orchestra**

Members of each section of the Boston Symphony Orchestra, including both principal and section players, participate in the daily activities of the Tanglewood Music Center, giving master classes, sectional rehearsals, repertoire classes, and chamber music coachings. Acknowledgment of BSO faculty will be included on individual programs.

**1999 Additional Artist Faculty**

Juilliard String Quartet Seminar

Steven Ansell, viola
Ronald Copes, violin*
Raphael Hillyer, viola
Nobuko Imai, viola
Joel Krosnick, cello*
Samuel Rhodes, viola*
Joel Smirnoff, violin*

*member, Juilliard String Quartet

Chamber Music

Emanuel Ax, piano
*Stephen and Dorothy Weber Artist-in-Residence*
Norman Fischer, cello
*Barbara LaMont Master Teacher Chair*
Andrew Jennings, violin
*Beatrice Sterling Proctor Master Teacher Chair*
Yo-Yo Ma, cello
Robert Mann, violin
*Richard Burgin Chair*
Joel Smirnoff, violin
Head of String Studies
*Charles E. Culpeper Foundation Chair*
Barry Tuckwell, horn
*Dr. and Mrs. Edward L. Bowles Master Teacher Chair*
Peter Serkin, piano
*Marian Douglas Martin Chair, endowed by Marilyn Brachman Hoffman*
Roger Voisin, trumpet
*Berkshire Chair*

Vocal

Phyllis Curtin
Kenneth Griffiths
Dennis Helmrich
Kayo Iwama
Karl Paulnack
Lucy Shelton
*Renée Longy Chair, a gift of Jane and John Goodwin*
Craig Smith, coach and conductor, cantata project
Alan Smith, Vocal Music Coordinator

Conducting

Seiji Ozawa
Jorma Panula
*Surdna Foundation Chair*
André Previn
Robert Spano, Director, Conducting Program
*Sana H. Sabbagh and Hasib J. Sabbagh Master Teacher Chair*

Composition

George Benjamin, Composer-in-Residence
Michael Gandolfi
Osvaldo Golijov
Joan Tower, Composer-in-Residence
Robert Zuidam
*The Velmans Foundation Artist-in-Residence*

Contemporary Music

Stefan Asbury, Coordinator of New Music Activities
Tan Dun, Director, Festival of Contemporary Music
*Red Lion Inn Master Teacher Chair*
David Robertson, guest conductor, FCM

Visiting Artists & Special Guests

Eric Booth, music education
Barbara Bonney, soprano
James Conlon, conductor
Everett Firth, BSO principal timpanist
*Vic Firth Master Teacher Chair, endowed by Mr. and Mrs. Henry Wheeler*
Ernst Haefliger, tenor
Warren Jones, vocal music coach
Edgar Meyer, double bass
Mark O'Connor, violin
Dawn Upshaw, soprano
Pierre Vallet, vocal music coach
John Williams, composer

The Tanglewood Music Center gratefully acknowledges **Baldwin**, for providing pianos at Tanglewood; **TDK**, for the donation of audio tapes, and **Bose Corporation**, for providing loudspeaker systems in Seiji Ozawa Hall.

The Tanglewood Music Center is funded in part by grants from the National Endowment for the Arts, Helen F. Whitaker Fund, and the Geraldine C. and Emory M. Ford Foundation. The 1999 Gustav Mahler Youth Orchestra residency is funded in part by the Olivetti Foundation, Inc., Sony Corporation of America, and Trust for Mutual Understanding. Audio training fellowships are funded in part by the C.D. Jackson Fellowship Fund. The conducting class reading orchestra is funded in part by the Friends of the Armenian Cultural Society.

**Tanglewood Music Center Prizes** • Henry Cabot Award • Gino B. Cioffi Memorial Prize Fund • Paul Fromm Award • Gustav Golden Award • Ralph Gomberg Award • Mickey L. Hooten Prize Fund • Grace B. Jackson Prize Fund • Paul Jacobs Memorial Commissions Fund • Henri Kohn Memorial Award • Pierre Mayer Award • Samuel Mayes Memorial Prize • Jules C. Reiner Violin Prize Fund • Harry Shapiro Award • Voisin trumpet Award • Ronald A. Wilford Foundation for Conductors Prize • Karl Zeise Memorial Prize Fund

Tanglewood 1999

Tanglewood Music Center

Sunday, August 1, at 2:30
**To benefit the Tanglewood Music Center**

**The Leonard Bernstein Memorial Concert**

TANGLEWOOD MUSIC CENTER ORCHESTRA
GUSTAV MAHLER JUGENDORCHESTER
SEIJI OZAWA conducting

BARTÓK — *The Miraculous Mandarin*, Opus 19, Pantomime in one act

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

INTERMISSION

STRAUSS — *Don Quixote*, Fantastic variations on a theme of knightly character, Opus 35

Introduction—
Theme and variations—
Finale

YO-YO MA, cello
YURI BASHMET, viola

Bartók's *The Miraculous Mandarin* will be performed by string players from both the TMC Orchestra and the Gustav Mahler Youth Orchestra, with the woodwinds, brass, and percussion of the TMC Orchestra. Strauss's *Don Quixote* will be performed by string players from both the TMC Orchestra and the Gustav Mahler Youth Orchestra, with the woodwinds, brass, and percussion of the Gustav Mahler Youth Orchestra.

**The 1999 Gustav Mahler Youth Orchestra residency is funded in part by the Olivetti Foundation, Inc., Sony Corporation of America, and Trust for Mutual Understanding.**

Baldwin piano

**In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.**

**Please do not take pictures during the concert. Flashbulbs, in particular, are distracting to the musicians and other audience members.**

## NOTES ON THE PROGRAM

### BÉLA BARTÓK

***The Miraculous Mandarin*, Opus 19, Pantomime in one act**

*First full performance: November 27, 1926, Cologne, Germany, Jenö Szenkár cond.*

*Only previous Tanglewood performance of complete score: August 10, 1979, Boston Symphony Orchestra, Seiji Ozawa cond.*

### RICHARD STRAUSS

***Don Quixote*, Fantastic variations on a theme of knightly character, Opus 35**

*First performance: March 8, 1898, Gürzenich Städtische Orchester, Cologne, Franz Wüllner cond., H. Becker, solo cellist*

*First Tanglewood performance: August 3, 1940, Boston Symphony Orchestra, Serge Koussevitzky cond., Gregor Piatigorsky, solo cellist*

*Most recent Tanglewood performance: August 7, 1994, Boston Symphony Orchestra, Seiji Ozawa cond., Yo-Yo Ma, solo cellist*

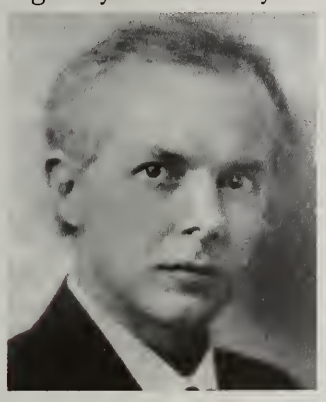
There's truth and history in the phrase "Send them home laughing." This good advice seems to have originated with the ancient Greeks, who concluded an evening of tragedy with a comedy—or "satyr play"—in a reaffirmation of life and a feeling of well-being. The nineteenth century, however, was almost incurably melancholic, and particularly in the concert hall, where composers occupied themselves with the most profound and abstract philosophical ideas. Comic relief was rare, but Richard Strauss, who had already taken a risk with *Till Eulenspiegel* (1895), ventured forth again with *Don Quixote*, which he conceived as a "satyr play"—a comic and openly ridiculous reinvention of a tragic hero—to one of his most philosophically weighty tone poems, *Ein Heldenleben* (*A Hero's Life*). Strauss, however, may have followed Wagner, who first thought of *Die Meistersinger* as a "satyr play" to the more serious

### BÉLA BARTÓK, "The Miraculous Mandarin" — The Story

The tale is lurid and violent, set in a brothel bedroom. The prologue suggests the noisy bustle of a street in a busy city. At the rise of the curtain, three ruffians enter with a girl. The men search for money, but when they find none, they order the girl to go to the window and attract a customer. Three times (represented by solo clarinets) she lures men into the room. The first two have no money, and the ruffians unceremoniously throw them out. But finally a mysterious and exotic "mandarin" enters, a man whose face reveals no sign of emotion except for his burning eyes, which stare ceaselessly at the girl. She overcomes her aversion to him and begins dancing for him. When he seems not to respond at all (though his eyes continue to follow her), she dances more and more sensuously. She falls into his lap, and he embraces her, trembling with passion. Now frightened, she tries to elude him, and he pursues her. Just as the mandarin reaches the girl, the ruffians attack him and take his jewels and money. Then they decide to kill him. Three times they attack him in different ways. They smother him, but he will not die and continues staring at the girl. They stab him, but he does not fall or bleed. They hang him from the chandelier. It comes crashing down, and his body begins to glow with a blue-green light. Finally the girl feels some pity for this strange figure. She embraces him, and her act of compassion finally releases him from the longing that has driven him. His wounds begin to bleed, and at last he dies.

and even religious *Tannhäuser*. It is in this context that we can appreciate the pairing of Béla Bartók's weirdly exotic *Miraculous Mandarin* with *Don Quixote*, now a comic foil to the suffering Mandarin.

The story of *The Miraculous Mandarin*, who cannot die until he is released by the physical love of a harlot who learns compassion, was written by the Hungarian playwright Menyhért (Melchior) Lengyel, the author of the original story for Ernst Lubitsch's 1939 film *Ninotchka* starring Greta Garbo. He had intended the *Mandarin* to be a libretto, which he hoped would attract the attention of Diaghilev and his Ballets Russes as well as the composer Ernö von Dohnányi, but neither of them expressed an interest in it. It was, rather, **BÉLA BARTÓK** who read the play in the 1916 issue of the Hungarian literary journal *Nyugat*, found the shocking story "marvelously beautiful," and set about sketching music for it almost immediately.



Undoubtedly, Bartók (1881-1945) was drawn to the core element of the play—the "city" as the enemy of society and the seducer and destroyer of the fundamental essence of humanity. In Lengyel's scenario, that essence is sex, and, in particular, sex threatened by violence, also the central dramatic components of Bartók's score that caused its 1926 premiere in Cologne to be met by scandal, cancellation, along with an official rebuke for conductor Jenö Szenkár. Subsequent plans for a premiere in Budapest in 1931 resulted again in cancellation, along with a ban that was not lifted for ten years, and only after the story had been sanitized. This was not the first such public reaction to a work of such pronounced rawness, as the case of Stravinsky's *The Rite of Spring* (1913) illustrates so well. Bartók, however, most surely thought of the scenario as a very moral one, a vindication of basic human instincts over corrupt urban values—perhaps even a musical "love-death" in the spirit of Wagner's *Tristan und Isolde*, but far more direct and primal.

Bartók, however, was not oblivious to the violence of the story, and when *The Miraculous Mandarin* was still in the planning stage, he wrote to Márta Ziegler (September 5, 1918): "It will be hellish music if I succeed. The prelude before the curtain goes up is going to be very short and will sound like horrible pandemonium, din, racket, and hooting." Thus, if it is at all possible to isolate any Bartók score as being his most energetic and unrelenting, it is *The Miraculous Mandarin*, which, with its incredible rhythmic drive and variously cacophonous moments, portrays in its angularity and avoidance of a tonal center the dangerous metropolis in which the lurid tale unfolds. And while it is a work with few lyrical moments in the romantic sense, there is much pathos in the character of the Mandarin, who suffers from both unfulfilled desire and bleeding wounds.

The score is completely gestural in that it follows the action of the story, move by move, in a style that bespeaks the era in which it was written—the age of the silent film and a time in which the genre of pantomime (particularly as an alternative to ballet) was regularly programmed on European and American stages. This is important, since despite Lengyel's hopes for his libretto, Bartók was careful to define *The Miraculous Mandarin* as a pantomime and not a ballet. As he noted in a succession of letters to his publisher, Universal Edition (which had advertised it as a ballet score), "this work is less a ballet than a pantomime, since only two dances actually occur in it...[and] the piece must not be turned into a ballet-show." With this in mind, Bartók placed great emphasis upon clarity of action and employed a large and colorful orchestra, including harp, piano, organ, celesta, and xylophone. He assigned various instruments to distinct parts of the scenario, exploiting the sardonic capabilities of the clarinets, for example, in the three seduction scenes in the early part of the story. Other noteworthy musical affects include the numerous *glissandi* in harp and strings and the use of *col legno* (playing on the wood of the bow) in the strings. The bass drum and perpetual-motion strings in the chase scene are especially rousing and provide an extreme contrast to the eerie,

offstage, wordless chorus that underscores the scene in which the hanging body of the Mandarin glows with a blue-green light.

Lengyel, who also wrote a Sancho Panza play ("The Kingdom of Sancho Panza"), had to get in line behind many who were inspired by Cervantes' 1605 novel, among them Purcell, Telemann, Paisiello, and, not least, **RICHARD STRAUSS** (1864-1949). Strauss's work is surely the most thrilling, being at once variation set, concerto, and tone poem (its most common designation). Yet Strauss himself never referred to *Don Quixote* as a tone poem, calling it instead "Fantastic variations on a theme of knightly character." These variations, however, are actually on a group of themes, of which two stand out. The first, represented by the solo cello, portrays the protagonist, Don Quixote. The second, first represented by the solo viola, is Quixote's first mate, Sancho Panza. The pairing of solo cello and viola suggests a further designation—perhaps of "*concertante*" in the Mozartian sense, or even "double concerto" in the Brahmsian sense. But Strauss never intended *Don Quixote* to be performed as a concerto with the cello soloist seated on a platform apart from the orchestra. And as Strauss biographer Norman Del Mar points out, the "concerto" designation is also self-defeating, since it belies the numerous partnerships the cello soloist shares with the rest of the cello section as well as the rest of the orchestra.

*Don Quixote* is not a humorous work in the antic way of Strauss's earlier *Till Eulenspiegel.* Strauss was actually considering two works in the spring of 1897 and defined them in his diary as companion pieces: "Symphonic poem *Held und Welt* ["Hero and World"—later to become *Ein Heldenleben*] begins to take shape; as satyr play to accompany it—*Don Quichote* [Don Quixote]." The idea of companion pieces remained uppermost in his mind, and he

### RICHARD STRAUSS, "Don Quixote" — The Variations

The **Introduction** depicts a certain elderly gentleman of La Mancha reading romances, tales of knightly derring-do in the service of beautiful, pure, and helpless ladies. Harmonic side-slips hint that our hero's hold on reality is tenuous at best. After the solo oboe introduces us to the feminine ideal of our knight-to-be, his imagination carries him farther from the world of reality. Something snaps; he has gone mad. Here Strauss brings in the solo cello to present the actual **Theme** (*Moderato*), the first part of which is labeled "The Knight of the Rueful Countenance"; a countersubject is labeled "Sancho Panza," the loquacious manservant. **Variation I** (*Comodo*) recounts the familiar episode of the "giants" that are in fact windmills. The huge vanes revolve imperturbably. The Don races at them headlong and is tumbled to the ground. **Variation II** (*Warlike*) is the Don's attack on the stronger of two armies about to do battle. They are, however, really a flock of sheep, whose bleating fills the orchestra. **Variation III** (*Moderato*) represents the endless debates between the Don and Sancho. Then, in a radiant pendant to their conversation, the knight tells of his visions and dreams, in a passage filled with warmth and tender lyricism.

**Variation IV** (*Somewhat broader*) has Don Quixote attacking a procession of penitents carrying a sacred image of the Madonna, whom he takes to be a kidnapped maiden. Quixote is soon sprawled on the ground, and can rise only with difficulty. **Variation V** (*Very slowly*) deals with the Don's state of mind; a few fragments of one of his themes (on the solo cello) intertwine with that of his beloved Dulcinea. In **Variation VI** (*Fast*), Sancho, under orders to bring Dulcinea to receive the knight's homage, claims that three girls riding on donkeys are the Lady Dulcinea and two attendants. Strauss's jaunty tune

later wrote Gustave Kogel, director of the Frankfurt Museum concerts, to suggest that they be paired together on an "extremely progressive" program, noting that "*Don Quixote* and *Heldenleben* are conceived so much as immediate pendants that, in particular, *Don Q.* is only fully and entirely comprehensible at the side of *Heldenleben*." And if we are to believe that Strauss himself is the "hero" of *Heldenleben*, then his droll recomposition as *Don Quixote* softens the composer's apparent self-aggrandizement, and adds a human dimension to a complex musical personality.

The virtuoso score of *Don Quixote* is tremendously theatrical and filled with cacophonous moments which depict the "madness" of the protagonist and the futility of the Don's ill-conceived adventures. Strauss referred to the work as a "battle of *one* theme against nullity" and admitted that his musical structure had taken "variation form *ad absurdum* and showered tragicomic frivolity upon it." He completed the score in 1897 in Munich and it was premiered in Cologne on March 8, 1898, to angry critical reception. Boston critic J.F. Runciman, for one, writing from London, declared, "If ever this kind of music becomes acceptable to the people at large, then may I not be here to see and hear." But Strauss had already endured acid commentary about *Don Juan* and *Death and Transfiguration* from Viennese critical patriarch Eduard Hanslick, and he seemed good-naturedly stoic about this new onslaught. In fact, Strauss enjoyed immensely the oddities of his own composition. He wrote to his mother after the Hamburg performance of April 5, 1900, about the "brilliant" horn players who used empty beer bottles as mutes, noting with special relish the good time he had personally had at that performance. Still, he was keenly aware of the difficulty of these very same passages, remarking to his father after the December 5, 1898, performance in Berlin how unusual the horns, trumpets, trombones, and tubas had found their muted passages. Of course the work is most highly regarded today, especially among cellists, perhaps not least out of respect for its early performances by virtuoso cello pedagogues Friedrich Grützmacher and Hugo Becker, whose published volumes of études and exercises no modern cello student can avoid!

*Don Quixote* opens with the flutes and the oboes in a kind of fanfare, somewhat askew for not having been "properly" annunciated by the brass. Still, the "knightly" character of the main theme is clear in the distinctive triplet that immediately leaps upward, followed by the

in the oboes conjures up the hearty country wench reeking of garlic. When the Don attempts to address her in his most courtly manner, the girls ride away as fast as they can, leaving him in utter confusion. **Variation VII** (*A little calmer than the preceding*) is a virtuoso exercise in orchestration. Don Quixote and Sancho, blindfolded and seated on a wooden horse, are told they will fly through the air to a lady in great distress. But the horse never leaves the ground, as indicated by the earthbound, pedal-point D in the bass instruments of the orchestra. **Variation VIII** (*Comodo*) depicts a journey by boat that almost ends in tragedy but closes with a quiet prayer of thanks for removal from danger.

**Variation IX** (*Fast and stormy*) has the Don chasing off two Benedictine monks whom he takes to be magicians. In **Variation X** (*Much broader*), a gentleman from Don Quixote's own village, concerned about the old man's condition, defeats him in battle, exacting from him a promise to refrain from knight-errantry for a year. Don Quixote makes his slow journey home. Now the clouds in his mind begin to clear away. A radiant A major chord—dominant of the home key of D—leads directly to the **Finale** (*Very calm*), a warm new version of Don Quixote's basic theme (solo cello), which leads gradually to the onset of death pangs. The cello recalls the principal ideas associated with the Don. Following his death, the orchestra adds its quiet *requiescat*.

—From notes by Steven Ledbetter

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second theme in the violins and violas. Muted trumpets sneer at such pomposity, and brass and cymbals lead to the introduction of the solo cello. The ten musical variations on these themes follow Cervantes, even though Strauss reordered the episodes from the novel. But the work is also and perhaps primarily a character study for which a precise program is unnecessary. Nevertheless, like *The Miraculous Mandarin*, it is frankly pictorial and gestural. Especially noteworthy moments include the episode of the sheep (Variation II), whose bleating is mimicked by flutter-tonguing winds and brass; the liturgical chant of the muted brass (Variation IV), illustrating Quixote's encounter with a group of penitents whose image of the Virgin he mistakes for a damsel in distress; and the flight through the air (Variation VII) marked by the wind machine and harp *glissandi*. The solo cello part is profoundly and deliberately taxing, meant to serve a multi-dimensional character whose chasing of windmills is itself both futile and difficult. But while the performance of *Don Quixote* has become a badge of honor and a proof of technical virture for the modern cellist, it demonstrates far more the performer's ability to communicate the pathos of Don Quixote and his tragic, yet bittersweet demise.

—Helen M. Greenwald

Helen M. Greenwald is a scholar of eighteenth- and nineteenth-century music who teaches at the New England Conservatory. In addition to her publications in scholarly journals, she has spoken to an international audience about Mozart, Verdi, and Puccini and has written notes for Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino. This August she will speak about opera and film at the 1999 Salzburg Festival.

## ARTISTS

### Gustav Mahler Jugendorchester (Gustav Mahler Youth Orchestra)

Made up of young professional musicians at the start of their careers, the Gustav Mahler Jugendorchester was founded in 1986 in Vienna at the initiative of its current music director, Claudio Abbado. In addition to encouraging talented young musicians, the most important aim at that time was to promote opportunities for young Austrian musicians to play together with colleagues from the former CSSR and Hungary. The Gustav Mahler Jugendorchester was thus the first international youth orchestra that was successfully able to hold free auditions in the former East Bloc countries. Auditions have been held in the former CSSR since 1986, in the former GDR since 1988, and in the former USSR since 1990. The aim of these auditions is to provide highly talented young musicians from these countries with an opportunity to play with great conductors outside their home countries. Due to the favorable conditions of recent political developments especially in Eastern Europe, and also due to the international success of the orchestra, more and more young musicians from all over Europe have become interested in the Gustav Mahler Jugendorchester. By 1992 the ensemble was open to all musicians under the age of twenty-six from every country in Europe. It exists under the patronage of the European Council as the Pan-European Youth Orchestra. At auditions conducted annually in more than twenty European cities, a jury appointed by Claudio Abbado makes a selection from among the numerous applicants. Prominent orchestral musicians from the Vienna Philharmonic and Berlin Philharmonic, for example, guide the individual orchestra sections through the preparation of the programs during the orchestra's rehearsal periods. Each year, before the major tours at Easter and in the summer, the assistant conductor, docents, and orchestra musicians meet in one of the cities where the orchestra has its residencies—currently Vienna, Salzburg, Paris' Cité de la Musique, Bolzano, and from 1999 Lucerne—to prepare the repertoire for the upcoming tour. These working phases of the Gustav Mahler Jugendorchester provide the young musicians with an op-

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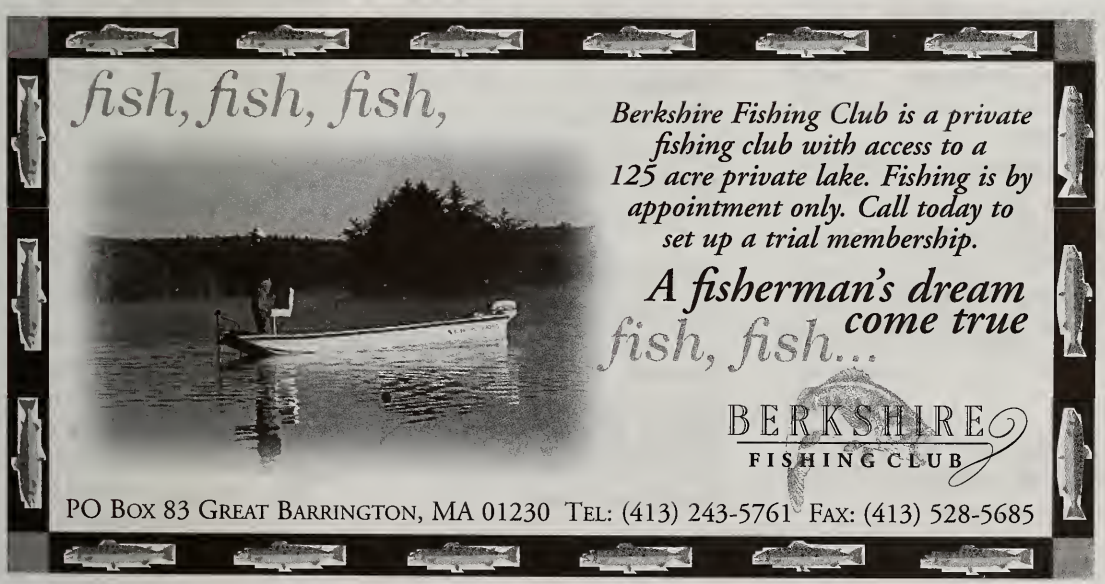
portunity to gain valuable orchestra experience, as well as important encouragement for their future professional life. The participation of these young musicians is without remuneration: the Gustav Mahler Jugendorchester assumes responsibility for all of the costs involved, with support from its residence cities toward the high local costs of accommodation. The ensemble's tour repertory ranges from classical to contemporary music, with a particular emphasis on the great symphonic works of the Romantic and late Romantic periods, which is of course at least partly due to the fact that the Gustav Mahler Jugendorchester traditionally performs as a large orchestra, with eighty-six musicians in the string section alone.

A high artistic level and continuing international success have motivated many leading conductors and soloists to work with the orchestra, including such conductors as Claudio Abbado, Pierre Boulez, Semyon Bychkov, Riccardo Chailly, Daniele Gatti, Bernard Haitink, Sir Neville Marriner, Kent Nagano, Václav Neumann, and Franz Welser-Möst, and such soloists as Leon Fleisher, Thomas Hampson, Hans Hotter, Evgeny Kissin, Christa Ludwig, Jessye Norman, Maria João Pires, András Schiff, Dawn Upshaw, and Maxim Vengerov. For years the orchestra has been invited to perform at renowned European concert halls and at festivals including Salzburg, the London Proms, the Berliner Festwochen, Edinburgh, Schleswig-Holstein, and Lucerne. In response to a recommendation from Claudio Abbado, the establishment of an orchestra academy was initiated in 1994. The orchestra academy awards scholarships for a limited period to selected musicians of the Gustav Mahler Jugendorchester so that the students can devote themselves entirely to their musical training. Many former members of the Gustav Mahler Jugendorchester have gone on to engagements, often in principal positions, with such major European orchestras as the Vienna Philharmonic, the Vienna Symphony, the Berlin Philharmonic, the Dresden Staatskapelle, the Gewandhaus Orchestra of Leipzig, the Concertgebouw Orchestra of Amsterdam, the Munich Philharmonic, and the City of Birmingham Symphony Orchestra. In addition to chamber ensembles that have often been formed spontaneously, the Mahler Chamber Orchestra (MCO) was founded in 1996 as a professional chamber orchestra consisting entirely of former members of the Gustav Mahler Jugendorchester.

More than 130 musicians from twenty-seven European countries are involved in the ensemble's projects for 1999. With the 1999 summer tour under the direction of Claudio Abbado, the Gustav Mahler Jugendorchester goes overseas for the first time, beginning with its current residency at Tanglewood, where it is participating in a two-week cultural exchange in rehearsal and performance with the musicians of the Tanglewood Music Center. The Gustav Mahler Jugendorchester's Tanglewood appearances include today's Leonard Bernstein Memorial Concert; a program of chamber music in collaboration with Fellows of the Tanglewood Music Center this Thursday night, August 5, at 8:30 p.m. in Ozawa Hall; and a performance of Mahler's Symphony No. 7 under

Claudio Abbado on Saturday night, August 7, at 8:30 p.m. in the Koussevitzky Music Shed. Following their residency at Tanglewood, Mr. Abbado and the ensemble will tour with Mahler's Seventh Symphony to Venezuela, Cuba, Santiago de Compostela, the Edinburgh International Festival, Bolzano, Trieste, the Berlin Festival, Freiburg, and Munich.

For a biography of **Yo-Yo Ma**, see page 14.
For a biography of **Yuri Bashmet**, see page 11.
To read about the **Tanglewood Festival Chorus**, see page 42.

## Tanglewood Music Center Orchestra

**Violin**
Madeline Adkins
Louise Alexander
Ralph Allen
Katherine Hamilton Baker
Aaron Boyd
Charles Dimmick
Anna Elashvili
Sara N. Enns
Dovid Friedlander
Jessica Guideri
Aya Hasegawa
Colleen Jennings
Shan Jiang
Abigail Karr
Patrick Neal
Caroline Pliszka
Therese Ritchie
Maria Sampen
Caroline J. Semanchik
Min Young Song
Judith Templeman
Jennifer Thompson
Kati Tuominen
Marjolein van Dingstee
Mirabai Weismehl
Kristina Yoder

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Anton Jivaev
Martin Keuneman
Li Li
Catherine Lynn
Mai Motobuchi
Satoko Senda
Michael Vannoni
Berdien Vrijland
Nicholas Wiedman
Emmanuel Witzthum
Haiben Wu

**Cello**
Greg Beaver
Alexei Y. Gonzales
Robert Howard
Mihail Jojatu
Heath Marlow
Jakub-Jerzy Omsky
Rafael Popper-Keizer
Vernon Regehr
Kate Sanford
Sally Singer
Nadine Trudel Katz
Ionut Zamfir

**Bass**
Susan Hagen
R. Meredith Johnson
Ryan Kamm
Matthew Medlock
David Molina
Scott Jason Thomas Pingel
George M. Speed, Jr.

**Flute**
Alicia Di Donato
Julia Grenfell
Allison Jewett
Stephanie Winker

**Oboe**
Carolyn Banham
Ariana Ghez
Kyoko Hida
Rosemary Yiameos

**Clarinet**
Michael Doyle
Jeanette Jonquil
Kenneth Robertson
Hilary Scop

**Bass Clarinet**
Amanda J. McIntosh

**Bassoon**
Patricia Dusold
Monica E. Ellis
Michael Reynaldo Garza
José Arion Linarez

**Horn**
Kelly Cornell
Jeff L. Garza
Mollie A. Pate
Kimberly Penrod
Michelle Perry
Kevin Reid

**Trumpet**
Eric M. Berlin
Billy Hunter, Jr.
Anthony Prisk
Amy Schendel
Michael Zonshine

**Trombone**
Richard Begel
Benjamin Perrier
Colin W. Williams

**Bass Trombone**
Wesley Citron

**Tuba**
Michael L. Vandiver

**Percussion**
Andrew Cierney
Marc Damoulakis
Thomas Guldborg
Samuel Solomon
James R. Swarts
Matthew Ward

**Harp**
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Heather Kellgreen

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## Gustav Mahler Youth Orchestra

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Hugues Borsarello, *France*
Jutta Bunnenberg, *Germany*
Renaud Capucon, *France*
Agnese Ferraro, *Italy*
Pelin Halkaci, *Turkey*
Maartje Hetsen, *The Netherlands*
Elissaveta Klischevskaja, *Russia*
Beatrice Kohllöffel, *Germany*
Bérénice Lavigne, *France*
Eva Lüdenbach, *Germany*
Tatjana Pak, *Kazakhstan*
Daniele Pascoletti, *Italy*
Ritsch Milan, *Austria*
Anna Samouil, *Russia*
Carola Seibt, *Germany*
Oskars Silins, *Latvia*
Yvetta Slezakova, *Slovakia*
Anna Sokolova, *Russia*
Iva Sosic, *Austria*
Olivér Szüts, *Hungary*
Nadja Zwiener, *Germany*

**Violin II**
Etienne Abelin, *Switzerland*
Evelina Antcheva, *Bulgaria*
Sophie Antelmi, *France*
David van Dijk, *The Netherlands*
Morgane Dupuy, *France*
Aija Elksne, *Latvia*
Floortje Gerritsen, *The Netherlands*
Michaela Girardi, *Austria*
Ewa Graba, *Germany*
Géraldine Helmlinger, *France*
Rumiana Jankova, *Bulgaria*
Maria Kominek, *Poland*
Stefanie Laucke, *Germany*
Joulia Miropolskaja, *Russia*
Alexander Øllgaard, *Denmark*
Levan Pagava, *Georgia*
Piotr Pujanek, *Poland*
Iveta Staprane, *Latvia*
Iana Veskova Tzanova, *Bulgaria*
Monika Vavrinkova, *Czech Republic*

**Viola**
Matteo Amadasi, *Italy*
Andra Arnicane, *Latvia*
Amalia Aubert, *Switzerland*
László Baróczi, *Hungary*
Cyril Bouffiès, *France*
Gundula Dynow, *Germany*
Katrina Krasauska-Krauze, *Latvia*
Kristina Labitzke, *Germany*
Niamh Ni Chonaill, *Ireland*
Paul Radais, *France*
Erwan Richard, *France*
Parvaz Salimov, *Russia*
Fulgencio Sandoval, *Spain*
Aida-Carmen Soanea, *Germany*
Stanislava Stoikova, *Bulgaria*
Delphine Tissot, *France*
Anne Wiechmann, *Germany*
Gero Wittich, *Germany*

**Cello**
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Nabi Cabestany, *Spain*
Teije Hijlkema, *The Netherlands*
Pavlina Jorova, *Bulgaria*
Sarah Ledoux, *France*
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Stephane Astier, *France*
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Tuesday, August 3, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DAWN UPSHAW, soprano
GILBERT KALISH, piano

with THOMAS MARTIN, clarinet
J. WILLIAM HUDGINS, vibes
NORMAN FISCHER, cello
LUKAS FOSS, conductor

I.

CHARLES IVES (1874-1954) — The things our Fathers loved
JAMES AIKMAN (b.1959) — Spring is purple jewelry
AARON JAY KERNIS (b.1960) — Bunches of Grapes
LAURA ELISE SCHWENDINGER (b.1962) — in Just-spring

II.

RUTH CRAWFORD SEEGER (1901-1953) — from *Five Songs*
1. Home Thoughts
4. White Moon
3. Joy

III.

JOHN MUSTO (b.1954) — Litany
MICHAEL TORKE (b.1961) — Drink Water
ANDY VORES (b.1956) — In a parlor
OSVALDO GOLIJOV (b.1960) — Lúa descolorida

INTERMISSION

IV.

JAMES PRIMOSCH (b.1956) — from *Holy the Firm* (1999)
I. "...that passeth all understanding"
IV. Cinder
V. Deathbeds

Baldwin piano

**In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.**

**Please note that texts are being distributed separately.**

V.

LUKAS FOSS (b. 1923) *Time Cycle* (chamber version for soprano, piano, clarinet, vibes, and cello)

We're Late
When the Bells Justle
Sechzenter Januar
O Mensch, gib Acht

LUKAS FOSS, conductor

## Notes

**Introduction by Dawn Upshaw**

Except for Charles Ives, Ruth Crawford Seeger, and Lukas Foss, the composers represented on this program have in common that they are all immediate contemporaries of mine. Their works, however, came to me in diverse ways.

I first heard James Aikman's "Spring is purple jewelry" when I was serving as a judge for the G. Schirmer Art Song Competition (the song was a prizewinner). James Primosch also had a prizewinning song that year, and this contact with his music led to his writing a song cycle for me, from which these three songs are taken.

Both the Primosch song cycle and the song by Osvaldo Golijov, who was brought to my attention by a colleague, were commissioned for me recently by the Barlow Foundation. Aaron Kernis's "Bunches of Grapes" is from a song cycle he wrote for me at the beginning of my career; he was one of the earliest composers to take an interest in my work.

I was introduced to the music of Laura Schwendinger and Andy Vores through scores they sent to me, as composers often must, unsolicited. My first encounter with John Musto's music came via his publisher, though a colleague had already spoken highly about him. "Drink Water" is from a piece for voice and instruments that Michael Torke, a friend for many years now, arranged at my request.

No less varied is the range of musical approaches reflected in these works. The distinctive interplay of patterns and the clarity of structure that form the basis for Torke's song provides a striking contrast with a highly improvised quality in Aikman's. Both the Kernis and Schwendinger songs invoke the perspective of a child, yet in different ways: the former through energy and exuberance; the latter by means of a spontaneity, expressed through unsettled and unexpected rhythms, that calls forth to me the image of a child at play.

Vores strikes a mundane note (by no means easy for a gifted composer) that captures the text perfectly. Musto's materials are equally simple and straightforward, but are the means to an entirely different, wholly poignant, end. In the songs by Primosch and Golijov, the emphasis is rather on a high degree of elaboration and expressivity.

To be active during a time marked by such strong and varied lines of musical thought counts as one of the most satisfying aspects of my career.

—Dawn Upshaw

American music has an identity now, in spite of the multiplicity of its concerns and the many faces of its styles. Prior to this century the character of our nation's "classical" music was hard to pin down for other reasons—mostly to do with its inextricability from its origins in Europe, which after all was the training ground for most world-class musicians. American music started really to come into its own in the late nineteenth century, and one of its primary forms in these early stages was the art song. Stephen Foster comes to mind as one of the most famous and original.

**Charles Ives** (1874-1954) was another original, an archetypal New England iconoclast

born in Danbury, Connecticut. Legends about Ives abound; among the factual ones are his great success in the insurance business and his lack of public acclaim in music. Among the misconceptions about Ives is the notion of his lack of formal training—although he graduated from Yale and studied with one of the leading American composers of the time, Horatio Parker. Another fable is the idea that he wrote in total isolation and obscurity, when in fact he earned the respect and support of many people, especially from the younger generation of American composers, including Aaron Copland and Elliott Carter.

Even with this support, Ives mostly published his own music, including the historically invaluable *114 Songs*, brought out in 1922, which compiles most of Ives's songs written between 1888 and 1921. The set covers an incredible stylistic, expressive, and technical range, from songs of just a few notes, to the use of whole-tone scales, chordal clusters, and other very modern touches. "Things our fathers loved" is an introspection, reflecting the thoughtful musing of the Transcendentalists for whom Ives felt such a kinship.

Ohio native **Ruth Crawford** (1901-1953), like Ives, felt a kinship with the Transcendentalists, among them Bronson Alcott, Thoreau, and Whitman, and maintained a friendship with one of Whitman's poetic descendants, Carl Sandburg. Crawford's compositional activities during her lifetime were eclipsed by her work as a teacher and folk song compiler; she worked with Alan Lomax in this capacity and folk singer Pete Seeger is her son. She developed a highly original style that in many ways foreshadowed later musical developments in the United States. This style was developed under the tutelage of Charles Seeger (whom she later married) and incorporated free atonality and a new approach to rhythm.

One aspect of Crawford's friendship with Carl Sandburg was her setting of several of his poems to music—in fact, most of her solo songs use texts of Sandburg. The three voice-and-piano songs on this program are from a set of five completed in 1929. "Home Thoughts" is restrained but very lyrical, "White Moon" eerily atmospheric. "Joy" adopts an almost threatening aggression to support the command of Sandburg's poem.

**Lukas Foss** (born 1923) represents a newly cosmopolitan facet of American music. Foss, born in Berlin, moved with his family to Paris during the rise of Nazi power. In 1937 Foss moved to the United States to study, one of the first Europeans significantly to do so, thus reversing the earlier trend of European training for most American musicians. He attended Curtis and spent summers at Tanglewood, where he came under Koussevitzky's wing. From 1944 to 1954 he was the pianist for the Boston Symphony Orchestra, and he also began appearing as piano soloist and conductor with other major ensembles. His music began to be performed as well, including pieces with the BSO and with the New York Philharmonic. Foss's early pieces bear the stamp of Stravinsky, as well as other American neoclassicists, such as Copland. Foss took in other influences, too, including the ascetic intellectual techniques of the serialists, the chance operations of John Cage and his followers, and even the pop/classical hybrids of his friend Leonard Bernstein. The roots of the musical language he created for himself can still be heard in particular pieces, but the overall impression is direct and distinctive.

*Time Cycle* (1960) was premiered by the New York Philharmonic led by Leonard Bernstein. At the end of the first performance, Bernstein told the audience, "My colleagues and I think so highly of this work that we will play it all over again." The version on the present program is a chamber setting arranged by Foss a year after the premiere. The first performance of this version of *Time Cycle* took place at Tanglewood in 1961. The language of the piece is Foss at perhaps his most difficult, though the striking settings of the text and the wonderful sonorities of the ensemble make it also one of his most beautiful works. Foss's considerable traditional training shows in the complex counterpoint of the settings, and there are nods to other technical ideas, including twelve-tone writing, but a haunting, sometimes melancholy Expressionism, given greater depth by the German and English dichotomy of the text, runs throughout.

—Robert Kirzinger

## ARTISTS

### Dawn Upshaw

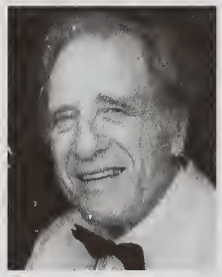
American soprano Dawn Upshaw's appearances in opera, recital, musical theater, television, and recordings have earned her a diverse audience throughout the world. Applauded for her portrayals of Mozart's Pamina, Ilia, Susanna, and Cherubino, she is also renowned for her work in twentieth-century opera. This season she returned to Salzburg for a revival of Messiaen's *St. Francis of Assisi* and to Paris and the Metropolitan Opera for *The Magic Flute*. In 1999-2000 she will participate in the world premiere of John Harbison's *The Great Gatsby* (as Daisy Buchanan) at the Metropolitan Opera and Chicago Lyric Opera, and in the premiere of a new work by Esa-Pekka Salonen at the Salzburg Festival and at Los Angeles Opera. Ms. Upshaw's recent collaborations have included a staging by Bill T. Jones of George Crumb's *Ancient Voices of Children* at Carnegie Hall and a staging by Peter Sellars of Bach's Cantata 199 at the Salzburg Festival. Her more than decade-long partnership with pianist Richard Goode culminated in a joint appearance this season at Carnegie Hall. Pianists Margo Garrett and Gilbert Kalish are also frequent recital partners. Deeply involved in the music of our time, Ms. Upshaw brings new music to a wide audience. This season she performed the world premieres of two works written for her: Judith Weir's BSO commission *Natural History* (her most recent Boston Symphony appearance, this past January, when she was also soloist in Mahler's Symphony No. 4), and a new work by Christopher Rouse with David Zinman and the Minnesota Symphony. Her recording of Górecki's Symphony No. 3 is just one of her many award-winning Nonesuch discs featuring her in contemporary music. Ms. Upshaw has championed new and traditional American folk music with Bill Crofut and his ensemble in the United States and London. In the realm of music theater, her recordings "I Wish It So" and "The Rodgers and Hart Songbook" attest to an equal affinity for popular song, repertoire she has offered in appearances to benefit Classical Action, an advocacy organization for AIDS research. A familiar performer on television, Ms. Upshaw was a guest of President and Mrs. Clinton on the NBC special "Christmas in Washington" and has been a featured artist on PBS's "Evening at Pops" with Keith Lockhart and the Boston Pops Orchestra. Ms. Upshaw holds a master's degree and an honorary doctorate from the Manhattan School of Music. A graduate of Illinois Wesleyan University, she began her career as a winner of the 1984 Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition. She was also a member of the Metropolitan Opera Young Artist Developmental Program, through which she made her first appearances on the opera stage. Born in Nashville, Tennessee, and raised in Park Forest, Illinois, Ms. Upshaw made her Boston Symphony debut in the gala 1988 Tanglewood concert celebrating Leonard Bernstein's seventieth birthday. She will sing music of George Benjamin, Stravinsky, and Copland in this coming Sunday's Boston Symphony concert under the direction of Robert Spano.

### Gilbert Kalish

Pianist Gilbert Kalish has drawn international acclaim for his presentation of piano literature spanning the eighteenth century to the present. Mr. Kalish is an eloquent spokesman for the music of his countrymen; his concert appearances throughout Europe, Asia, Australia, and the United States have been influential in presenting the emerging American tradition. Through his work as soloist, chamber player, teacher, and, perhaps most importantly, dedicated proponent of twentieth-century music, his performances and recordings have exerted considerable influence on the younger generation of musicians. In April 1995 he was chosen as recipient of the Paul Fromm Award for outstanding contributions to the music of our time. Born in New York in 1935, Mr. Kalish graduated from Columbia University and pursued piano studies with Leonard Shure, Isabelle Vengerova, and Julius Hereford. His most active collaborations have been as a member of the Contemporary Chamber Ensemble, as duo-performer with cellist Joel Krosnick, as the lifelong duo-partner of the late mezzo-soprano Jan DeGaetani, and as longtime pianist for the Boston Symphony Chamber Players. His impressive discography of some eighty recordings documents all of these associations, as well as solo per-

formances. Notable discs include his five-volume traversal of Haydn sonatas for Nonesuch, Ives's *Concord Sonata* also for Nonesuch, and his many award-winning recordings with Jan DeGaetani on Nonesuch, Arabesque, and Bridge. Mr. Kalish was for many years Chairman of the Faculty as well as director of chamber music activities at the Tanglewood Music Center. He has appeared as soloist with the Boston Symphony in concertos by Berio, Carter, Bach, and Mozart. Mr. Kalish is Professor of Piano at the State University of New York at Stony Brook, where he also heads the performance faculty.

**Lukas Foss**



A unique figure in American music, Lukas Foss embodies an extraordinary legacy as conductor, composer, pianist, and pedagogue. He has conducted the world's most celebrated orchestras. As music director of the Brooklyn Philharmonic, Milwaukee Symphony, Buffalo Philharmonic, and Jerusalem Symphony, he has been an effective champion of living composers and brought new life to the standard repertoire. He has been composer-in-residence at Harvard, Carnegie Mellon University, Yale University, the Manhattan School of Music, UCLA, Tanglewood, and Boston University, where he currently teaches composition. In 1986 he delivered the prestigious Mellon Lectures at the National Gallery in Washington, D.C. The recipient of numerous honorary degrees and awards, he is a member of the American Academy and Institute of Arts and Letters. Mr. Foss studied with some of this century's greatest artists: conducting with Fritz Reiner and Serge Koussevitzky, piano with Isabelle Vengerova, and composition with Paul Hindemith. He has collaborated with nearly every major artist of our time. As a composer he has, like his idol J.S. Bach, eagerly embraced the musical languages of his day, producing a body of well over 100 works that have been called among the most original and stimulating compositions in American music. Replacing Schoenberg as composer-in-residence at UCLA, he founded the Improvisation Chamber Ensemble, a foursome that improvised music in concert, working not from a score, but from Mr. Foss's own ideas and visions. The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| October 29 | Emanuel Pahud, flute Eric Le Sage, piano | February 19 | Douglas Boyd, oboe Judith Gordon, piano |
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| December 10 | Borromeo String Quartet All Beethoven Program IV | March 24 | Dubravka Tomsic, piano |
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effects of these experiments soon showed in his composed works, where he began probing and questioning the ideas of tonality, notation, and fixed form; an essential feature of his music is the tension between tradition and new modes of musical expression. Mr. Foss has maintained a close connection with Tanglewood and the Boston Symphony Orchestra since his time working here with Serge Koussevitzky. He has appeared frequently with the Boston Symphony as both pianist and conductor, most recently in August 1997.

**Thomas Martin**

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, he graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. Mr. Martin performs frequently as a recitalist and chamber musician; he has been heard on "Morning Pro Musica" on WGBH radio and has also appeared in the BSO's Prelude Concerts in Symphony Hall and at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

**Norman Fischer**

Norman Fischer is one of this country's foremost champions of the cello. After completing instrumental study with Richard Kapuscinski, Claus Adam, and Bernard Greenhouse, he first reached the international concert stage as cellist with the Concord String Quartet, a group that won the Naumburg Chamber Music Award, an Emmy and several Grammy nominations, and recorded more than forty works on RCA Red Seal, Vox, Nonesuch, Turnabout, and CRI. In addition to performing the major concertos, Mr. Fischer has premiered and recorded many new scores for cello and orchestra. His recitals of unaccompanied cello works have drawn critical praise. His chamber music expertise has led to guest appearances with the Juilliard, Cleveland, Emerson, Blair, Schoenberg, Chester, and Audubon string quartets, the Santa Fe Chamber Music Festival, Chamber Music International, and Houston's Da Camera Society. A devoted teacher and mentor to young players, Mr. Fischer has taught at Dartmouth College and the Oberlin Conservatory of Music and is currently professor of violoncello at the Shepherd School of Music at Rice University. He has taught at the Tanglewood Music Center since 1985.

**J. William Hudgins**

A native of Texas, percussionist J. William Hudgins received Interlochen's Joseph E. Maddy Memorial Scholarship to attend the Peabody Conservatory of Johns Hopkins in Baltimore, He earned his bachelor of music degree in 1980, winning the highest award in the school-wide Concours Recital Competition. After completing his work at Peabody he went on to Temple University in Philadelphia, where he earned his master's degree and studied with Philadelphia orchestra percussionist Alan Abel. In the spring of 1982, ten days before receiving his master's degree, he won a position with the Florida Symphony Orchestra, with which he remained until joining the Boston Symphony Orchestra in November 1990. While a member of the Florida Symphony he also conducted the orchestra in numerous educational and outreach concerts. Prior to joining the Florida Symphony he performed with the Philadelphia Orchestra, the Baltimore Symphony, the Santa Fe Opera Orchestra, and the Annapolis Symphony under Leon Fleisher. A Fellow at the Tanglewood Music Center in 1982 and 1983, he also participated in the Aspen Music Festival in Colorado. In addition to his work with the Boston Symphony Orchestra, Mr. Hudgins is a member of the Boston-based jazz quintet Pursuance, in which he plays vibes.

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Contributions as of June 10, 1999

Tanglewood 1999

SEIJI OZAWA HALL
TANGLEWOOD

Tuesday, August 3, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

DAWN UPSHAW, soprano
GILBERT KALISH, piano

## Texts

**The audience is politely requested to withhold applause until the end of each group of songs. Please do not applaud after the individual songs in each group.**

**I.**

**CHARLES IVES** (1874-1954)
**The things our Fathers loved**

I think there must be a place in the soul
all made of tunes, of tunes of long ago;
I hear the organ on the Main Street corner,
Aunt Sarah humming Gospels;
Summer evening.
The village cornet band,
playing in the square.

The town's Red, White and Blue.
Now! Hear the songs!
I know not what are the words
But they sing in my soul
of the things our Fathers loved.

**JAMES AIKMAN** (born 1959)
**Spring is purple jewelry**
Text: Anonymous

Spring is purple jewelry
Flowers on the ground,
Green in the forest.
Spring is flowers on the purple jewelry
Ground.

**AARON JAY KERNIS** (born 1960)
**Bunches of Grapes**
Text: Ramal

"Bunches of Grapes," says Timothy;
"Pomegranates pink," says Elaine;
"A junket of cream and a cranberry tart
For me," says Jane.

"Love-in-a-mist," says Timothy;
"Primroses pale," says Elaine;
"A nosegay of pinks and mignotte
For me," says Jane.

Chariots of gold," says Timothy;
"Silvery wings," says Elaine;
"A bumpity ride in a waggon of hay
For me, " says Jane.

***Please turn the page quietly, and only after the music has stopped.***

**LAURA ELISE SCHWENDINGER** (born 1962)
**in Just-spring**
Text: e.e. cummings

in Just-
spring when the world is mud-
luscious the little
lame balloonman
whistles far and wee

and eddieandbill come
running from marbles and
piracies and it's spring

when the world is puddle-wonderful

the queer
old balloonman whistles
far and wee

and bettyandisbel come dancing

from hop-scotch and jump-rope and

it's
spring
and
the
goat-footed

balloonMan whistles

far
and
wee

**II.**

**RUTH CRAWFORD SEEGER** (1901-1953)
from *Five Songs*
Text: Carl Sandburg

**1. Home Thoughts**

The sea rocks have a green moss.
The pine rocks have red berries.
I have memories of you.

Speak to me of how you miss me.
Tell me the hours go long and slow.

Speak to me of the drag on your heart,
The iron drag of the long days.

I know hours empty as a beggar's tin cup
on a rainy day, empty as a soldier's
sleeve with an arm lost.

Speak to me...

**4. White Moon**

White Moon comes in a baby face.
The shafts across her bed are flimming.

Out on the land White Moon shines,
Shines and glimmers against gnarled shadows,
All silver to slow twisted shadows
Falling across the long road that runs from the house.

Keep a little of your beauty
And some of your flimmering silver
For her by the window tonight
Where you come in, White Moon.

**3. Joy**

Let a joy keep you.
Reach out your hands
And take it when it runs by,
As the Apache dancer
Clutches his woman.
I have seen them
Live long and laugh loud,
Sent on singing, singing,
Smashed to the heart
Under the ribs
With a terrible love.
Joy always,
Joy everywhere—
Let joy kill you!
Keep away from the little deaths.

## III.

**JOHN MUSTO** (born 1954)
**Litany**
Text: Langston Hughes

Gather up,
In the arms of your pity
The sick, the depraved,
The desperate, the tired,
all the scum of our weary city

Gather up
In the arms of your pity.

Gather up
In the arms of your love
Those who expect
No love from above.

**MICHAEL TORKE** (born 1961)
**Drink Water**
Text: *Proverbs*: 5:15-16; 6:22; 5:17-18

Drink water from your own cistern,
running water from your own well.
How may your water sources be dispersed
abroad, streams of running water in the
streets?

When you lie down, she will watch over
you, and when you wake, she will share
your concerns; wherever you turn, she will
guide you.

Let your fountain be yours alone,
not one shared with strangers;
and have joy of the wife of your youth,
your lovely hind, your graceful doe.

**ANDY VORES** (born 1956)
**In a parlor**
Text: Galway Kinnell

In a parlor containing a table and three
chairs, three men confided their inmost
thoughts to one another.

I, said the first, am miserable.
I am miserable, the second said.
I think that for me the correct word is
miserable, asserted the third.

Well, they said at last, it's quarter to
two.

Good night. Cheer up. Sleep well.
You too. You too. You too.

**OSVALDO GOLIJOV** (born 1960)

**Lúa descolorida**
Text: Rosalia de Castro

Lúa descolorida
Como cor de ouro pálido,
vesme i eu non quixera
me vises de tan alto.
Ó espaso que recorres,
lévame, caladiña, nun teu raio.

Astro das almas orfas,
lúa descolorida,
eu ben sei que n'alumas
tristeza cal a miña.
Vai contalo ó teu dono,
e dille que me leve adonde habita.

Mais non lle contes nada,
descolorida lúa,
pois nin neste nin noutros
mundos teréis fertuna.
Se sabe onde a morte
ten a morada escura,
dille que corpo e alma xuntamente
me leve adonde non recorden nunca,
Nin no mundo en que estóu nin nas alturas.

**Moon Colorless**
Rosalia de Castro

Moon, colorless
like the color of pale gold:
You see me here and I wouldn't like you
to see me from the heights above.
Take me, silently, in your ray
to the space of your journey.

Star of the orphan souls,
Moon, colorless:
I know that you do not shed light on
sadness as sad as mine.
Go and tell it to your master
and tell him to take me to his place.

But don't tell him anything,
Moon, colorless,
because my fate won't change
here or in other worlds
If you know where Death
has its dark mansion,
Tell her to take my body and soul together
To a place where I won't be remembered,
Not in this world, not in the heights above.

—INTERMISSION—


THIS SUMMER, RENEW OLD MEMORIES. OR MAKE NEW ONES.

Tanglewood
JAZZ WEEKEND

**SEPTEMBER 3** FRIDAY

7:30pm *Ozawa Hall* — **An Evening with Branford Marsalis**

**SEPTEMBER 4** SATURDAY

7:30pm *Ozawa Hall* — **Dianne Reeves, vocalist; Kevin Mahogany, vocalist**

**SEPTEMBER 5** SUNDAY

1:30pm *Ozawa Hall* — **New Black Eagle Jazz Band**

7:30pm *Ozawa Hall* — **Dave Brubeck Quartet**

**For tickets call (888) 266-1200 or visit *www.bso.org***
TDD/TTY (617) 638-9289. **Or call TicketMaster: (800) 347-0808**

All programs and artists subject to change. Each Tanglewood ticket ordered by phone/internet is subject to a $3.25 handling fee. Tickets ordered through TicketMaster are subject to all TicketMaster handling fees. Please note: no refunds or exchanges.

TDK **Proud sponsor of free Tanglewood lawn tickets for children under 12.**

Tanglewood
Celebrating Seiji Ozawa's 25th Anniversary Season

## IV.

**JAMES PRIMOSCH** (born 1956)
from *Holy the Firm* (1999)

### I. "...that passeth all understanding"

Text: Denise Levertov

An awe so quiet
I don't know when it began.

A gratitude
Had begun
to sing in me.

Was there
some moment
dividing
song from no song?

When does dewfall begin?

When does night
fold its arms over our hearts
To cherish them?

When is daybreak?

### IV. Cinder

Text: Susan Stewart

We needed fire to make
the tongs and tongs to hold
us from the flame; we needed
ash to clean the cloth
and cloth to clean the ash's
stain; we needed stars
to find our way, to make
the light that blurred the stars;
we needed death to mark
an end, an end that time
in time could mend.
Born in love, the consequence –
born of love, the need.
Tell me, ravaged singer,
how the cinder bears the seed.

### V. Deathbeds

Text: Annie Dillard

This is too tight; loosen it a little. I pray
You give me some sack! Bring me last year's apple,
If you can, or any new melon. A dozen cold oysters.
My children! My papers! My book, my unfinished book!

From my present sensations, I should say I was dying
—And I am glad of it. The world is bobbing around.

Do you know the Lord's Prayer? Cover me.
Shut the door. Can't see you any more.
I must go home. I am very forlorn at the present
Moment and wish I was at Malvern.

Am I still alive? Do I drag my anchors?

So here it is at last, the distinguished thing!

Already my foot is in the stirrup. Lift
Me up, lift me right up! Now farewell.
We are over the hill; we shall go better now.

I am coming, Katie! John, it will not
Be long. Supremely happy! Excellent!
My dearest, dearest Liz. We are all going;
We are all going; we are all going.

This is it chaps. Take me home.
I believe my son, I am going. That's it.
Good-bye – drive on. Cut her loose, Doc.

I'm going, I'm going. At a gallop!
Clear the way. Good-bye, God bless you!
Good-bye, everybody. A general good-night.

V.

**LUKAS FOSS** (born 1923)
*Time Cycle* (1960)

**We're Late**
Text: W.H. Auden

Clocks cannot tell our time of day
For what event to pray
Because we have no time, because
We have no time until
We know what time we fill,
Why time is other than time was.
Nor can our question satisfy
The answer in the statue's eye:
Only the living ask whose brow
May wear the Roman laurel now;
The dead say only how.
What happens to the living when we die?
Death is not understood by death; nor you, nor I.

**When the Bells Justle**
Text: A.E. Housman

When the bells justle the tower
The hollow night amid
Then on my tongue the taste is sour
of all I ever did.

***Please turn the page quietly,***
***and only after the music has stopped.***

**Sechzenter Januar**
Text: from Franz Kafka's *Diaries*

January 16. This last week was like a total breakdown—Impossible to sleep, impossible to wake, impossible to bear life, or more accurately, to bear the continuity of life. The clocks do not synchronize; the inner one chases in a devilish or demoniac, or at any rate inhuman manner; the outer one goes haltingly at its usual pace. What else can happen than that the two different worlds separate, and they separate, or at least tear at one another in a terrifying manner. The solitude, forced upon me to the greater extent, sought by me to some extent (but what else is this than being forced?) is taking an unmistakable course toward the extreme limit. Where will it lead? It can (this seems most plausible) lead toward madness. Nothing further can be said about this, the chase goes through me and tears me apart.—But then again I may, I may, be it only the smallest degree, hold myself up, let the chase "carry" me. Then where does this bring me? "Chase" is but an image—one might say instead: onslaught against the last frontier...

*—translation by Lukas Foss*

**O Mensch, gib Acht**
Text: from Nietzsche's *Also sprach Zarathustra*

(One!) – O Man! Take heed!
(Two!) – What speaks the deep midnight?
(Three!) – "I slept, I slept—
(Four!) – "From deep dream I awoke:
(Five!) – "The world is deep,
(Six!) – "And deeper than the day.
(Seven!) – "Deep is its woe—
(Eight!) – "Joy * deeper than heartache.
(Nine!) – "Woe speaks: begone!
(Ten!) – "But joy* desires eternity.
(Eleven!) – "Desires deep, deep, eternity."
(Twelve!) –

*—translation by Lukas Foss*

*The German word "*Lust*" is a composite of lust, pleasure, joy, and ecstasy.

# Tanglewood on Parade

August 4, 1999

Tanglewood

Celebrating Seiji Ozawa's 25th Anniversary Season

## Tanglewood Music Center *an activity of the Boston Symphony Orchestra*

Seiji Ozawa, *Music Director, Boston Symphony Orchestra*
Mark Volpe, *Managing Director, Boston Symphony Orchestra*
Ellen Highstein, *Director, Tanglewood Music Center*

**Boston Symphony Orchestra**

Members of each section of the Boston Symphony Orchestra, including both principal and section players, participate in the daily activities of the Tanglewood Music Center, giving master classes, sectional rehearsals, repertoire classes, and chamber music coachings. Acknowledgment of BSO faculty will be included on individual programs.

**1999 Additional Artist Faculty**

Juilliard String Quartet Seminar

Steven Ansell, viola
Ronald Copes, violin*
Raphael Hillyer, viola
Nobuko Imai, viola
Joel Krosnick, cello*
Samuel Rhodes, viola*
Joel Smirnoff, violin*
*member, Juilliard String Quartet

Chamber Music

Emanuel Ax, piano
*Stephen and Dorothy Weber Artist-in-Residence*
Norman Fischer, cello
*Barbara LaMont Master Teacher Chair*
Andrew Jennings, violin
*Beatrice Sterling Proctor Master Teacher Chair*
Yo-Yo Ma, cello
Robert Mann, violin
*Richard Burgin Chair*
Joel Smirnoff, violin
Head of String Studies
*Charles E. Culpeper Foundation Chair*
Barry Tuckwell, horn
*Dr. and Mrs. Edward L. Bowles Master Teacher Chair*
Peter Serkin, piano
*Marian Douglas Martin Chair, endowed by Marilyn Brachman Hoffman*
Roger Voisin, trumpet
*Berkshire Chair*

Vocal

Phyllis Curtin
Kenneth Griffiths
Dennis Helmrich
Kayo Iwama
Karl Paulnack
Lucy Shelton
*Renée Longy Chair, a gift of Jane and John Goodwin*
Craig Smith, coach and conductor, cantata project
Alan Smith, Vocal Music Coordinator

Conducting

Seiji Ozawa
Jorma Panula
*Surdna Foundation Chair*
André Previn
Robert Spano, Director, Conducting Program
*Sana H. Sabbagh and Hasib J. Sabbagh Master Teacher Chair*

Composition

George Benjamin, Composer-in-Residence
Michael Gandolfi
Osvaldo Golijov
Joan Tower, Composer-in-Residence
Robert Zuidam
*The Velmans Foundation Artist-in-Residence*

Contemporary Music

Stefan Asbury, Coordinator of New Music Activities
Tan Dun, Director, Festival of Contemporary Music
*Red Lion Inn Master Teacher Chair*
David Robertson, guest conductor, FCM

Visiting Artists & Special Guests

Eric Booth, music education
Barbara Bonney, soprano
James Conlon, conductor
Everett Firth, BSO principal timpanist
*Vic Firth Master Teacher Chair, endowed by Mr. and Mrs. Henry Wheeler*
Ernst Haefliger, tenor
Warren Jones, vocal music coach
Edgar Meyer, double bass
Mark O'Connor, violin
Dawn Upshaw, soprano
Pierre Vallet, vocal music coach
John Williams, composer

The Tanglewood Music Center gratefully acknowledges **Baldwin**, for providing pianos at Tanglewood; **TDK**, for the donation of audio tapes, and **Bose Corporation**, for providing loudspeaker systems in Seiji Ozawa Hall.

The Tanglewood Music Center is funded in part by grants from the National Endowment for the Arts, Helen F. Whitaker Fund, and the Geraldine C. and Emory M. Ford Foundation. The 1999 Gustav Mahler Youth Orchestra residency is funded in part by the Olivetti Foundation, Inc., Sony Corporation of America, and Trust for Mutual Understanding. Audio training fellowships are funded in part by the C.D. Jackson Fellowship Fund. The conducting class reading orchestra is funded in part by the Friends of the Armenian Cultural Society.

**Tanglewood Music Center Prizes** • Henry Cabot Award • Gino B. Cioffi Memorial Prize Fund • Paul Fromm Award • Gustav Golden Award • Ralph Gomberg Award • Mickey L. Hooten Prize Fund • Grace B. Jackson Prize Fund • Paul Jacobs Memorial Commissions Fund • Henri Kohn Memorial Award • Pierre Mayer Award • Samuel Mayes Memorial Prize • Jules C. Reiner Violin Prize Fund • Harry Shapiro Award • Voisin trumpet Award • Ronald A. Wilford Foundation for Conductors Prize • Karl Zeise Memorial Prize Fund

## Tanglewood on Parade

Wednesday, August 4, 1999

**For the benefit of the Tanglewood Music Center**

Tanglewood Music Center

| | |
|---|---|
| 2:00 | Gates Open |
| 2:00 | Boston University Tanglewood Institute: Fanfares<br>(Main Gate Drive, rear of Shed if rain) |
| 2:30 | Boston University Tanglewood Institute: Chamber Music Concert<br>(Chamber Music Hall) |
| 2:30 | Tanglewood Music Center Fellows: Chamber Music Concert<br>(Seiji Ozawa Hall)<br>Music of MENDELSSOHN, STRAVINSKY, TCHAIKOVSKY, BEETHOVEN, MOZART, and POULENC |
| 3:45 | Boston University Tanglewood Institute<br>Young Artists Orchestra and Chorus<br>(Koussevitzky Music Shed)<br>BERNSTEIN *Chichester Psalms*, Ann Howard Jones conducting<br>SHOSTAKOVICH Symphony No. 11, David Hoose conducting |
| 4:00 | Tanglewood Music Center Fellows: Vocal Recital<br>(Seiji Ozawa Hall)<br>"10 DECADES OF AMERICAN SONG" |
| 5:30 | Balloon Ascension<br>(Lawn near Lion Gate, weather permitting) |
| 6:00 | Tanglewood Music Center Fellows: Wind Music<br>(Tanglewood Manor House porch; Chamber Music Hall if rain)<br>Music of REINECKE, STRAUSS, and KERRY TURNER |
| 7:00 | Berkshire Highlanders<br>(Lion Gate Path, rear of Shed if rain) |
| 8:00 | Tanglewood Music Center Fellows: Brass Music<br>(Koussevitzky Music Shed) |
| 8:30 | Gala Concert<br>(Koussevitzky Music Shed) |

Hot air balloon courtesy of Mr. and Mrs. Charles Joseph of Lebanon, New Jersey
Artillery and cannon supplied by Eastover, Inc.
Fireworks over the Stockbrige Bowl following the Gala Concert

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## A Message from Seiji Ozawa

Welcome to Tanglewood on Parade, our annual celebration of Tanglewood and the Tanglewood Music Center. Tanglewood on Parade is a festive celebration with a special purpose—to provide funds to support the Tanglewood Music Center, one of the most influential centers for advanced musical study in the world. In fulfillment of Serge Koussevitzky's dream, young musicians come to this beautiful setting to work under the supervision of outstanding artist-teachers, all in daily contact with the life of the Boston Symphony Orchestra. Members from each section of the BSO participate in the daily activities of the Tanglewood Music Center, in master classes, repertoire sessions, orchestra exchanges, and chamber music coachings. In addition, TMC Fellows this summer will be involved in opera, an international exchange project with the Gustav Mahler Youth Orchestra, and a wide variety of special programs led by BSO players and guest artists. In tonight's concert the BSO and TMC Orchestra, also joined this year by the Gustav Mahler Youth Orchesta, perform together in what is always a very special highlight of our summer.

By joining us here today you are supporting the important work of the Tanglewood Music Center's extraordinary young musicians, young professionals and conservatory or post-graduate level students of exceptional accomplishment. Each year generous patrons provide financial support that makes it possible to maintain the TMC. Without this help from music lovers like yourselves, the Tanglewood Music Center could not survive. The Boston University Tanglewood Institute offers similar advanced training to musicians of high school age. Their participation reflects more than thirty years of partnership with the Boston Symphony.

Every ticket sold today helps us continue to offer tuition-free Fellowships to young musicians who have worked very hard to earn a place in these programs. This freedom from financial concern allows them to focus all their attention on music-making. There is no other place in the world like Tanglewood, where young musicians are inspired by the Boston Symphony Orchestra, the TMC Faculty, the guest artists who perform here, and the unique Tanglewood landscape.

The Tanglewood Music Center has held a special place in my heart since I arrived here in 1960. Making others feel welcome here has also become an important part of my life. For two months each year we live and work together. This is the spirit that welcomed me when I first arrived, and which I hope to pass on to others. Just as I found a home in music at Tanglewood, so do hundreds of aspiring young musicians who come here each summer. We all thank you for helping to make this possible.

Seiji Ozawa

## The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

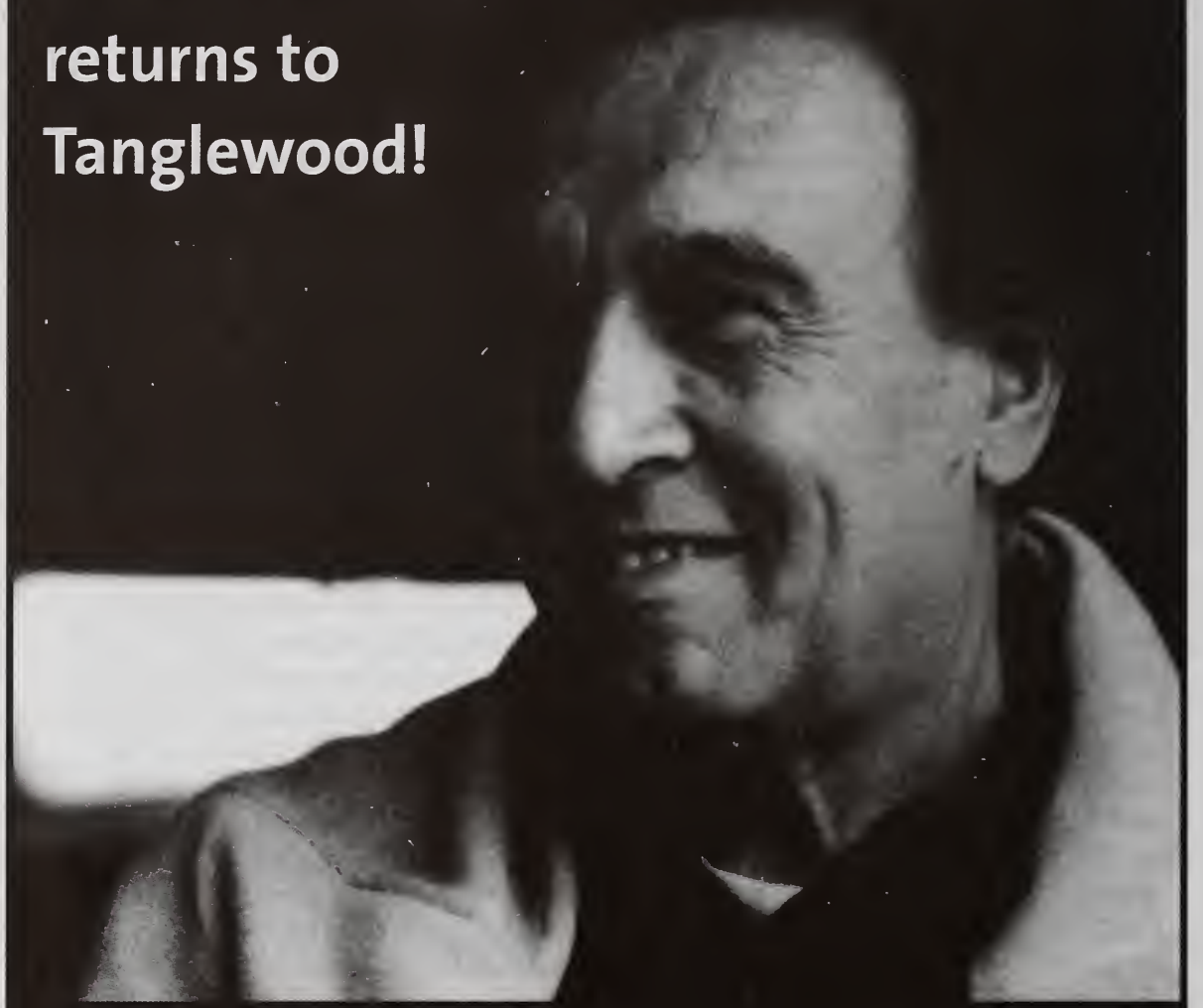
The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. In addition to the continuing involvement of Seiji Ozawa and individual BSO members; master classes and coachings led by distinguished guest faculty; the Conducting Class, and Phyllis Curtin's master classes for singers, the Tanglewood Music Center's 1999 summer season includes a two-week residency by conductor Claudio Abbado and

*Serge Koussevitzky*

# Claudio Abbado returns to Tanglewood!



SATURDAY **AUGUST 7**

8:30pm
*Shed*

**Gustav Mahler Youth Orchestra**
**Claudio Abbado, conductor**
MAHLER Symphony No. 7

*In his first appearance at Tanglewood since he started his career as a Tanglewood Music Center student in 1958, Claudio Abbado will lead a performance of Mahler's Seventh Symphony with this prestigious young ensemble. Join renowned Mahler interpreter Maestro Abbado for a rare U.S. appearance.*

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Tanglewood

Celebrating Seiji Ozawa's 25th Anniversary Season

the Gustav Mahler Youth Orchestra; a fully staged production of Puccini's one-act comic opera *Gianni Schicchi* under the direction of Robert Spano, who is also in his first summer as head of the TMC's Conducting Program; a special seminar for percussionists led by BSO principal timpanist Everett Firth; a seminar by the Juilliard String Quartet; residencies by Chinese-American composer-conductor Tan Dun, who served as director of the 1999 Festival of Contemporary Music, and by British composer George Benjamin, Tanglewood's 1999 composer-in-residence; and a five-day pre-season Education Seminar, directed by Eric Booth of the Juilliard School, in creating children's and family concerts. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

William Mercer

## Gala Concert

Tuesday, August 4, at 8:30
**SPONSORED BY FILENE'S AND GE PLASTICS**

**For the benefit of the Tanglewood Music Center**

TANGLEWOOD MUSIC CENTER ORCHESTRA
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
GUSTAV MAHLER YOUTH ORCHESTRA
SEIJI OZAWA, CLAUDIO ABBADO, KEITH LOCKHART, and JOHN WILLIAMS, conductors

WAGNER — Overture to *Tannhäuser*

TANGLEWOOD MUSIC CENTER ORCHESTRA, CLAUDIO ABBADO conducting

PROKOFIEV — "Montagues and Capulets" and "Romeo at Juliet's Tomb" from the ballet *Romeo and Juliet*

GUSTAV MAHLER YOUTH ORCHESTRA, SEIJI OZAWA conducting

BERLIOZ — "Romeo Alone—Festivities at the Capulets" from *Roméo et Juliette*

BOSTON SYMPHONY ORCHESTRA, SEIJI OZAWA conducting

INTERMISSION

RODGERS-ANDERSON — Selections from *South Pacific*
(MARKING THE 50TH ANNIVERSARY OF TH. BROADWAY PREMIERE ON APRIL 7, 1949)
I'm gonna wash that man right out of my hair—Bali H'ai—Happy talk—Some enchanted evening—I'm in love with a wonderful guy

ELLINGTON-MILLS-BIGARD-HAYMAN — Mood Indigo

ELLINGTON-NESTICO — It Don't Mean a Thing (If It Ain't Got That Swing)
(MARKING THE 100TH ANNIVERSARY OF DUKE ELLINGTON'S BIRTH)

BOSTON POPS ORCHESTRA,
KEITH LOCKHART conducting

WILLIAMS — Music from *Star Wars–The Phantom Menace*
The Flag Parade
Anakin's Theme
Main Title from *Star Wars*

BOSTON POPS ORCHESTRA,
JOHN WILLIAMS conducting

TCHAIKOVSKY — *1812*, Ceremonial Overture

TANGLEWOOD MUSIC CENTER ORCHESTRA
and BOSTON SYMPHONY ORCHESTRA,
SEIJI OZAWA conducting

Baldwin piano

## Artists

Seiji Ozawa (TMC '60) is Music Director of the Boston Symphony Orchestra.

Claudio Abbado (TMC '58), music director of the Berlin Philharmonic, is in residence at the Tanglewood Music Center with the Gustav Mahler Youth Orchestra, an orchestra of young professional musicians that was founded at his initiative in Vienna in 1986, and of which he is also music director.

Keith Lockhart is Conductor of the Boston Pops Orchestra.

John Williams is Laureate Conductor of the Boston Pops and Artist-in-Residence at Tanglewood.

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**Violin**

Madeline Adkins, Denton, TX
*Harry and Marion Dubbs Fellowship*
Louise Alexander, Victoria, BC, Canada
*Lia and William Poorvu Fellowship*
Ralph Allen, Philadelphia, PA
*Ann and Gordon Getty Foundation Fellowship*
Katherine Hamilton Baker, Tucson, AZ
*Northern California Fund Fellowship*
Aaron Boyd, Pittsburgh, PA
*The Rapaporte Foundaton Fellowship*
Charles Dimmick, Cincinnati, OH
*Alfred E. Chase Fellowship*
Anna Elashvili, Baltimore, MD
*Morris A. Schapiro Fellowship*
Sara N. Enns, Winnipeg, Manitoba, Canada
*Ruth S. Morse Fellowship*
Dovid Friedlander, Pittsburgh, PA
*Mr. and Mrs. Robert A. Goodman Fellowship*
Jessica Guideri, Douglaston, NY
*Max Winder Violin Fellowship*
Aya Hasegawa, Tokyo, Japan
*Carolyn and George Rowland Fellowship in Honor of Eleanor Panasevich*
Colleen Jennings, Ann Arbor, MI
*Clarice Neumann Fellowship*
Shan Jiang, Shantou, Guangdong, P.R. China
*Northern California Audition Fellowship*
Abigail Karr, Brookline, MA
*Brookline Youth Concerts Awards Committee Fellowship/Gerald Gelbloom Memorial Fellowship*
Patrick Neal, Buffalo, NY
*Donald Law Fellowship*
Caroline Pliszka, Spring, TX
*Red Lion Inn Fellowship*
Therese Ritchie, Long Island, NY
*Edward G. Shufro Fellowship*
Maria Sampen, Bowling Green, OH
*Jane W. Bancroft Fellowship*
Caroline J. Semanchik, Lebanon, NJ
*Hon. and Mrs. Peter H.B. Frelinghuysen Fellowship*
Min Young Song, Seoul, Korea
*Harold G. Colt, Jr. Memorial Fellowship*
Judith Templeman, Bedford, England
*English Speaking Union Fellowship/Tappan Dixey Brooks Fellowship*
Jennifer Thompson, Williamsville, NY
*Philip and Bernice Krupp Fellowship*
Kati Tuominen, Hyvinkaa, Finland
*Robert and Luise Kleinberg Fellowship*
Marjolein van Dingstee, Amsterdam, The Netherlands
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Mirabai Weismehl, San Francisco, CA
*Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship*
Kristina Yoder, Kansas City, KS
*William R. Housholder Fellowship/Anonymous Fellowship*

**Viola**

Christine Grossman, New York, NY
*Daniel and Shirlee Cohen Freed Fellowship*
Anton Jivaev, Tashkent, Uzbekistan
*Mr. and Mrs. Renke Thye Fellowship*
Martin Keuneman, Melbourne, Australia
*Stanley Chapple Fellowship*
Li Li, Shenyang, Liaoning, P.R. China
*Dr. John H. Knowles Memorial Fellowship*
Catherine Lynn, Warrior, AL
*Gloria Narramore Moody Foundation Fellowship*
Mai Motobuchi, Nara, Japan
*Lenore and Alan Sagner Fellowship/June Ugelow Fellowship*
Satoko Senda, Tokyo, Japan
*James A. Macdonald Foundation Fellowship*
Michael Vannoni, Bay Shore, NY
*Charles L. Read Foundation Fellowship*
Berdien Vrijland, Amsterdam, The Netherlands
*The Netherland-America Foundation Fellowship*
Nicholas Wiedman, Boston, MA
*William Randolph Hearst Foundation Fellowship*
Emmanuel Witzthum, Jerusalem, Israel
*Lola and Edwin Jaffe Fellowship*
Haiben Wu, Shanghai, China
*Starr Foundation Fellowship*

**Cello**

Greg Beaver, East Lansing, MI
*Miriam and Sidney Stoneman Fellowship*
Alexei Y. Gonzales, Andover, MA
*Anna Sternberg-Clara J. Marum Fellowship*
Robert Howard, Atlanta, GA
*Helene R. and Norman L. Cahners Fellowship/Renee D. Sanft Fund*
Mihail Jojatu, Bucharest, Romania
*James Taylor and Caroline Smedvig Fellowship*
Heath Marlow, Concord, MA
*Lucy Lowell (1860 – 1949) Fellowship/Theodore Edson Parker Foundation Fellowship*
Jakub-Jerzy Omsky, Poland
*Taco, Inc. Fellowship*
Rafael Popper-Keizer, Santa Cruz, CA
*Naomi and Philip Kruvant Fellowship/Sue and David Rudd Fellowship*
Vernon Regehr, Toronto, Ontario, Canada
*Anonymous Fellowship*
Kate Sanford, Durham, NC
*Rosamond Sturgis Brooks Memorial Fellowship*
Sally Singer, Goring, England
*Charlotte Palmer Phillips Foundation Fellowship*
Nadine Trudel Katz, Montreal, Quebec, Canada
*Haskell R. Gordon Memorial Fellowship*
Ionut Zamfir, Sacramento, CA
*Luke B. Hancock Foundation Fellowship*

**Bass**

Susan Hagen, Peabody, MA
*Mr. and Mrs. Robert E. Remis Fellowship*
R. Meredith Johnson, Watertown, MA
*Annette and Vincent O'Reilly Fellowship*

Ryan Kamm, Raleigh, NC
*Rita Meyer Fellowship*
Matthew Medlock, Indianapolis, IN
*Mr. and Mrs. Gerald Rauch Fellowship*
David Molina, Troy, MI
*Arthur Fiedler-Leo Wasserman Fellowship/David R. and Muriel K. Pokross Fellowship*
Scott Jason Thomas Pingel, Madison, WI
*George and Ginger Elvin Fellowship*
George M. Speed, Jr., Spartanburg, SC
*Darling Family Fellowship*

**Flute**
Alicia Di Donato, Stoneham, MA
*Selma Pearl and Susan and Richard Grausman Fellowship*
Julia Grenfell, Christchurch, New Zealand
*Aso and Arlene Tavitian Fellowship*
Allison Jewett, Flagstaff, AZ
*Daphne Brooks Prout Fellowship*
Stephanie Winker, Tübingen, Germany
*Dale and Anne Fowler Fellowship/Dr. Marshall N. Fulton Memorial Fellowship*

**Oboe**
Carolyn Banham, Philadelphia, PA
*Fernand Gillet Memorial Fellowship/Steinberg Fellowship*
Ariana Ghez, New York, NY
*Charles E. Culpeper Foundation Fellowship*
Kyoko Hida, Brookline, MA
*Bessie Pappas Fellowship*
Rosemary Yiameos, Patmos, Greece
*Peter and Ann Herbst Fellowship/Augustus Thorndike Fellowship*

**Clarinet**
Michael Doyle, Chicago, IL
*Tanglewood Ushers-Programmers Endowed Instrumental Fellowship*
Jeanette Jonquil, Utica, NY
*Betsey and David McKearnan Fellowship/Stephen and Persis Morris Fellowship*
Kenneth Robertson, Latham, NY
*Country Curtains Fellowship*
Hilary Scop, Miami, FL
*Robert S. Kahn Fellowship*

**Bass Clarinet**
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*Edwin and Elaine London Family Fellowship*

**Bassoon**
Patricia Dusold, Glenn Dale, MD
*Berkshire Life Insurance Company Fellowship/ Sherman Walt Memorial Fellowship*
Monica E. Ellis, New York, NY
*Nat Cole Memorial Fellowship*
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*Robert G. McClellan, Jr. and IBM Matching Grant Fellowship*
José Arion Linarez, San Felipe, Venezuela
*Omar Del Carlo Tanglewood Fellowship*

**Horn**
Kelly Cornell, Youngstown, OH
*Edward G. Shufro Fellowship*
Jeff L. Garza, Lake Jackson, TX
*Dr. Robert M. Crowell Fellowship/Mr. and Mrs. Jay Marks Fellowship*
Mollie A. Pate, New Orleans, LA
*Frelinghuysen Foundation Fellowship*
Kimberly Penrod, San Antonio, TX
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Michelle Perry, Bartlesville, OK
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**Trumpet**
Eric M. Berlin, Boston, MA
*BayBank/BankBoston Fellowship*
Billy Hunter, Jr., Austin, TX
*Wynton Marsalis Fellowship*
Anthony Prisk, Lombard, IL
*Armando A. Ghitalla Fellowship*
Amy Schendel, Canton, SD
*Barbara and Arthur Kravitz Fellowship*
Michael Zonshine, Agoura Hills, CA
*André M. Côme Memorial Fellowship*

**Trombone**
Richard Begel, Old Bethpage, NY
*Bill and Barbara Leith Fellowship*
Benjamin Perrier, Thunder Bay, ON, Canada
*Sylvia and Arnold Golber Fellowship*
Colin W. Williams, Westboro, MA
*Hannah and Raymond Schneider Fellowship*

**Bass Trombone**
Wesley Citron, Vienna, VA
*Athena and James Garivaltis Fellowship*

**Tuba**
Michael L. Vandiver, Draper, UT
*Caroline Grosvenor Congdon Memorial Fellowship*

**Timpani/Percussion**
Andrew Cierny, Arlington Heights, IL
*Barbara Lee/Raymond E. Lee Foundation Fellowship*
Marc Damoulakis, Westboro, MA
*Frederic and Juliette Brandi Fellowship*
Thomas Guldborg, Denmark
*Evelyn S. Nef Fellowship*
Samuel Solomon, Sharon, MA
*Surdna Foundation Fellowship*
James R. Swarts, Portland, OR
*Ann and Gordon Getty Foundation Fellowship*
Matthew Ward, New York, NY
*Channing and Ursula Dichter Fellowship*

**Harp**
Franziska Huhn, Berlin, Germany
*Kathleen Hall Banks Fellowship/John and Susanne Grandin Fellowship*
Heather Kellgreen, Salt Lake City, UT
*WCRB 102.5 FM Fellowship*

**Piano**
Karina Cveigoren, Riga, Latvia
*Felicia Montealegre Bernstein Fellowship*
Jun Komatsu, Kanagawa, Japan
*Wilhelmina C. Sandwen Memorial Fellowship*
Martha Locker, Pittsburgh, PA
*R. Amory Thorndike Fellowship*

Anna Polonsky, Columbus, OH
*Baldwin Piano and Organ Company Fellowship*
Susanne Son, Toronto, Ontario, Canada
*Paul Jacobs Memorial Fellowship*
Yoko Yamada, Tokyo, Japan
*Ruth and Jerome Sherman Memorial Fellowship*

**Composition**
David Mallamud, Philadelphia, PA
*ASCAP Foundation Leonard Bernstein Composer Fellowship*
Marcus Karl Maroney, Austin, TX
*Aaron Copland Fund for Music Fellowship*
Lior Navok, Tel-Aviv, Israel
*American Friends of the Israel Philharmonic Orchestra Fellowship*
Eric Samuelson, New York, NY
*DeWitt Wallace-Reader's Digest Fund Fellowship*
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*Leonard Bernstein Fellowship*

**Conducting**
Michael Butterman, Baton Rouge, LA
*Seiji Ozawa Fellowship*
David In-Jae Cho, Seoul, Korea
*Merrill Lynch Fellowship*
Matthew Coorey, Sydney, Australia
*Maurice Abravanel Scholarship*
Sascha Goetzel, Vienna, Austria
*Evelyn and Phil Spitalny Scholarship*
Lawrence Golan, Chicago, IL
*Leonard Bernstein Fellowship*
Matthias Kuhn, Bern, Switzerland
*Steve and Nan Kay Fellowship*
Jonathan Stockhammer, Los Angeles, CA
*William and Mary Greve Foundation Fellowship*
Alastair Willis, Claygate, England
*Edward and Joyce Linde Fellowship*

**Voice**
Robert Avrett, Albany, GA
*Andrall and Joanne Pearson Scholarship/Maurice Schwartz Scholarship Fund by Marion Dubbs*
Janna Baty, Lexington, MA
*Eunice Cohen Fellowship*
Julianne M. Borg, New York, NY
*Harold and Thelma Fischer Fellowship*
Alan Corbishley, Kamloops, BC, Canada
*Dorothy and Montgomery Crane Scholarship/ Miriam Ann Kenner Memorial Scholarship*
Caprice Corona, Sacramento, CA
*Susan Morse Hilles Fellowship*
David Dillard, New York, NY
*Greve Foundation Fellowship/ John J. Tommaney Fellowship*
Sarah Dionne, Bloomington, IN
*Clowes Fund Fellowship*
Patrick Evans, Wilmington, DE
*Miriam and Sidney Stoneman Fellowship*
Robert Gildon, Stamford, England
*Abby and Joe Nathan Fellowship/Mary H. Smith Scholarship*
Raymond Granlund, Houston, TX
*Richard F. Gold Memorial Scholarship*
Bryon Grohman, Brookline, MA
*Bernice and Lizbeth Krupp Fellowship*
Martha Angeline Guth, Vancouver, BC, Canada
*Marion Callanan Memorial Fellowship/Morningstar Family Fellowship*
Joe Dan Harper, Midland, TX
*Wilmer and Douglas Thomas Fund Fellowship*
Tamara Hummel, Richmond, BC, Canada
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Jason Karn, Raleigh, NC
*Patricia Plum Wylde Fellowship/Jerome Zipkin Fellowship*
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Jason McStoots, Angier, NC
*Eugene Cook Scholarship/Pearl and Alvin Schottenfeld Fund*
Daniel Mitton, Toronto, Ontario, Canada
*Mr. and Mrs. Vincent J. Lesunaitis Fellowship/Francis and Caryn Powers Fellowship*
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*Tisch Foundation Scholarship*
Drew Poling, Boston, MA
*Stuart Haupt Scholarship/Cynthia L. Spark Scholarship*
Alexander K. Puhrer, Vienna, Austria
*William E. Crofut Family Scholarship/Ethel Barber Eno Scholarship*
Thomas Roy, San Diego, CA
*Leo L. Beranek Fellowship*
Alexander Spacher, New York, NY
*Judy Gardiner Fellowship*
Robert Stewart, Saint John, NB, Canada
*Susan Kaplan and Ami Trauber Fellowship*
Lucy Salome Sträuli, San Mateo, CA
*Tanglewood Ushers-Programmers Harry Stedman Vocal Scholarship*
Anthony Zoeller, Fort Lauderdale, FL
*Annette and Vincent O'Reilly Fellowship*

**Vocal Pianist**
Nobuko Amemiya, Ames, IA
*Albert L. and Elizabeth P. Nickerson Fellowship*
Susan M. Ball, Toronto, Ontario, Canada
*Peggy Rockefeller Memorial Fellowship*
Jean Anderson Collier, Hampton, VA
*Stephanie Morris Marryott and Franklin J. Marryott Fellowship*
Rebecca Daws, St. Paul, MN
*Stokes Fellowship*
Christopher Luthi, Marina Del Rey, CA
*Billy Joel Keyboard Fellowship*
Djordje Stevan Nesic, Belgrade, Yugoslavia
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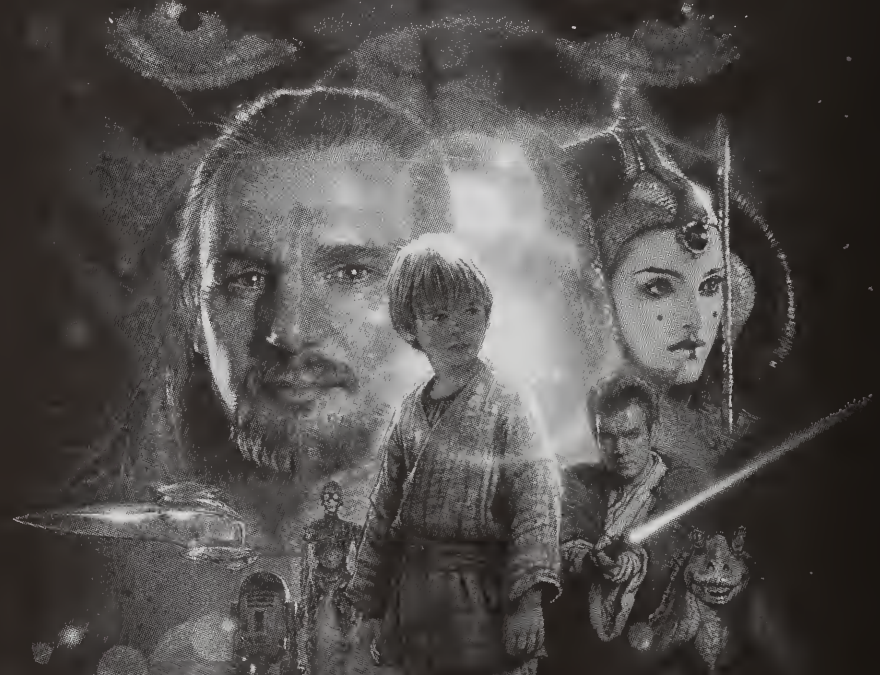

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## Gustav Mahler Youth Orchestra

**Violin I**
Tessa Badenhoop, *Germany*
Hugues Borsarello, *France*
Jutta Bunnenberg, *Germany*
Renaud Capucon, *France*
Agnese Ferraro, *Italy*
Pelin Halkaci, *Turkey*
Maartje Hetsen, *The Netherlands*
Elissaveta Klischevskaja, *Russia*
Beatrice Kohllöffel, *Germany*
Bérénice Lavigne, *France*
Eva Lüdenbach, *Germany*
Tatjana Pak, *Kazakhstan*
Daniele Pascoletti, *Italy*
Ritsch Milan, *Austria*
Anna Samouil, *Russia*
Carola Seibt, *Germany*
Oskars Silins, *Latvia*
Yvetta Slezakova, *Slovakia*
Anna Sokolova, *Russia*
Iva Sosic, *Austria*
Olivér Szüts, *Hungary*
Nadja Zwiener, *Germany*

**Violin II**
Etienne Abelin, *Switzerland*
Evelina Antcheva, *Bulgaria*
Sophie Antelmi, *France*
David van Dijk, *The Netherlands*
Morgane Dupuy, *France*
Aija Elksne, *Latvia*
Floortje Gerritsen, *The Netherlands*
Michaela Girardi, *Austria*
Ewa Graba, *Germany*
Géraldine Helmlinger, *France*
Rumiana Jankova, *Bulgaria*
Maria Kominek, *Poland*
Stefanie Laucke, *Germany*
Joulia Miropolskaja, *Russia*
Alexander Ollgaard, *Denmark*
Levan Pagava, *Georgia*
Piotr Pujanek, *Poland*
Iveta Staprane, *Latvia*
Iana Veskova Tzanova, *Bulgaria*
Monika Vavrinkova, *Czech Republic*

**Viola**
Matteo Amadasi, *Italy*
Andra Arnicane, *Latvia*
Amalia Aubert, *Switzerland*
László Baróczi, *Hungary*
Cyril Bouffiès, *France*
Gundula Dynow, *Germany*
Katrina Krasauska-Krauze, *Latvia*
Kristina Labitzke, *Germany*
Niamh Ni Chonaill, *Ireland*
Paul Radais, *France*
Erwan Richard, *France*
Parvaz Salimov, *Russia*
Fulgencio Sandoval, *Spain*
Aida-Carmen Soanea, *Germany*
Stanislava Stoikova, *Bulgaria*
Delphine Tissot, *France*
Anne Wiechmann, *Germany*
Gero Wittich, *Germany*

Cello
Silver Ainomäe, *Estonia*
Nabi Cabestany, *Spain*
Teije Hijlkema, *The Netherlands*
Pavlina Jorova, *Bulgaria*
Sarah Ledoux, *France*
Milena Mateeva, *Bulgaria*
Susanne Müller, *Austria*
Vojtech Novák, *Czech Republic*
Zoltán Onczay, *Hungary*
Victoria Parkin, *Great Britain*
Konstantin Pfiz, *Germany*
Tuomas Ylinen, *Finland*
Hendrik Zwiener, *Germany*

**Double Bass**
Christoph Anacker, *Germany*
Georgi Berov, *Bulgaria*
Svetoslav Dimitriev, *Bulgaria*
Nicola Domeniconi, *Italy*
Nimrod Kling, *Israel*
Stepan Kratochvil, *Czech Republic*
Ilja Mihaylov, *Bulgaria*
Bartosz Mlejnek, *Poland*
Dubravko Palanovic, *Croatia*
Péter Palotai, *Hungary*
Konrad Richter, *Poland*
Diego Zecharies, *Israel*

**Flute**
Anna Fazekas, *Hungary*
Julia Gállego, *Spain*
Gerhard Mair, *Austria*
Andrea Oliva, *Italy*
Catarina Trier, *Germany*

**Oboe**
Philipp Mahrenholz, *Germany*
Helen Moody, *Great Britain*
Szilvia Pápai, *Hungary*
Guy Porat, *Israel*

**Clarinet**
Jörg Angerer, *Austria*
Matthew Billing, *Great Britain*
Björn Nyman, *Finland*
Javier Ros Ortega, *Spain*
Rudolf Szitka, *Hungary*

**Bassoon**
Joost Bosdijk, *The Netherlands*
Sophia Brenneke, *Germany*
Maddalena Gubert, *Italy*
Thomas Jedamzik, *Germany*

**Horn**
Michael Armbruster, *Germany*
José Miguel Asensi Marti, *Spain*
Kelly Daniels, *USA*
Tuomo Eerikäinen, *Finland*
Felix Hetzel, *Austria*
Tomás Kollár, *Slovakia*
Kristina Mascher, *USA*
Johann Rindberger, *Austria*

**Trumpet**
Martin Baeza, *Spain*
Bernhard Bär, *Austria*
Tamás Dávida, *Hungary*
Markus Rainer, *Austria*

**Trombone**
Severo Martinez, *Spain*
Juan Manuel Real Perez, *Spain*

**Tenor Horn/Euphonium**
Nico Schippers, *The Netherlands*

**Bass Trombone**
Wolfgang Tischhart, *Austria*

**Tuba**
Thomas Roisland, *Norway*

**Percussion**
Sylvain Bertrand, *France*
Jesper Korneliusen, *Denmark*
Martin Krause, *Germany*
Nando Russo, *Italy*
Nandor Weisz, *Hungary*
Christoph Wiedmann, *Germany*

**Harp**
Stephane Astier, *France*
Sarah Christ, *Germany*

# Boston Symphony Orchestra 1998-99

## BOSTON SYMPHONY ORCHESTRA

Seiji Ozawa, Music Director, *Ray and Maria Stata Music Directorship*
Bernard Haitink, Principal Guest Conductor, *LaCroix Family Fund*

**First Violins**

Malcolm Lowe ♪
*Concertmaster*
*Charles Munch chair, fully funded in perpetuity*

Tamara Smirnova ♪
*Associate Concertmaster*
*Helen Horner McIntyre chair, endowed in perpetuity in 1976*

Nurit Bar-Josef ♪
*Assistant Concertmaster*
*Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980*

---

*Assistant Concertmaster*
*Edward and Bertha C. Rose chair*

Bo Youp Hwang ♪
*John and Dorothy Wilson chair, fully funded in perpetuity*

Lucia Lin ♪
*Forrest Foster Collier chair*

Ikuko Mizuno
*Carolyn and George Rowland chair*

Amnon Levy
*Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity*

*Nancy Bracken ♪
*Muriel C. Kasdon and Marjorie C. Paley chair*

*Aza Raykhtsaum ♪
*Ruth and Carl J. Shapiro chair, fully funded in perpetuity*

*Bonnie Bewick ♪
*David and Ingrid Kosowsky chair*

*James Cooke ♪
*Theodore W. and Evelyn Berenson Family chair*

*Victor Romanul ♪
*Bessie Pappas chair*

*Catherine French ♪
*Stephanie Morris Marryott and Franklin J. Marryott chair*

*Kelly Barr ♪
*Catherine and Paul Buttenwieser chair*

*Elita Kang ♪
*Mary B. Saltonstall chair*

*Haldan Martinson ♪

---

*♪ Appointed by Seiji Ozawa*
** Participating in a system of rotated seating*
*° On leave*
*§ Substituting, Tanglewood 1999*

**Second Violins**

Marylou Speaker Churchill
*Principal*
*Carl Schoenhof Family chair, fully funded in perpetuity*

Vyacheslav Uritsky ♪
*Assistant Principal*
*Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977*

Ronald Knudsen
*Edgar and Shirley Grossman chair*

Joseph McGauley ♪
*Shirley and J. Richard Fennell chair*

Ronan Lefkowitz ♪
*David H. and Edith C. Howie chair, fully funded in perpetuity*

*Sheila Fiekowsky ♪
*Jennie Shames ♪
*Valeria Vilker Kuchment ♪
*Tatiana Dimitriades ♪
*Si-Jing Huang ♪°
*Nicole Monahan ♪°
*Wendy Putnam ♪
*Xin Ding ♪
*Sae Shiragami ♪
§Gerald Elias
§Laura Park

**Violas**

Steven Ansell ♪
*Principal*
*Charles S. Dana chair, endowed in perpetuity in 1970*

---

*Assistant Principal*
*Anne Stoneman chair, fully funded in perpetuity*

Ronald Wilkison
*Lois and Harlan Anderson chair*

Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky ♪
Marc Jeanneret ♪

*Mark Ludwig ♪
*Helene R. Cahners-Kaplan and Carol R. Goldberg chair*

*Rachel Fagerburg ♪
*Edward Gazouleas ♪
*Kazuko Matsusaka ♪

**Cellos**

Jules Eskin
*Principal*
*Philip R. Allen chair, endowed in perpetuity in 1969*

Martha Babcock ♪
*Assistant Principal*
*Vernon and Marion Alden chair, endowed in perpetuity in 1977*

Sato Knudsen ♪
*Esther S. and Joseph M. Shapiro chair*

Joel Moerschel
*Sandra and David Bakalar chair*

Luis Leguía
*Robert Bradford Newman chair, fully funded in perpetuity*

Carol Procter
*Lillian and Nathan R. Miller chair*

Ronald Feldman
*Richard C. and Ellen E. Paine chair, fully funded in perpetuity*

*Jerome Patterson
*Charles and JoAnne Dickinson chair*

*Jonathan Miller
*Rosemary and Donald Hudson chair*

*Owen Young ♪
*John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity*

*Andrew Pearce ♪
*Gordon and Mary Ford Kingsley Family chair*

**Basses**

Edwin Barker ♪
*Principal*
*Harold D. Hodgkinson chair, endowed in perpetuity in 1974*

Lawrence Wolfe
*Assistant Principal*
*Maria Nistazos Stata chair, fully funded in perpetuity*

Joseph Hearne
*Leith Family chair, fully funded in perpetuity*

John Salkowski
*Joseph and Jan Brett Hearne chair*

*Robert Olson
*James Orleans ♪
*Todd Seeber ♪
*John Stovall ♪
*Dennis Roy ♪
§Joseph Holt

**Flutes**
Jacques Zoon ♪
*Principal*
*Walter Piston chair, endowed in perpetuity in 1970*
Fenwick Smith ♪
*Myra and Robert Kraft chair, endowed in perpetuity in 1981*
Elizabeth Ostling ♪
*Associate Principal*
*Marian Gray Lewis chair, fully funded in perpetuity*

**Piccolo**
Geralyn Coticone ♪
*Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979*
§Linda Toote

**Oboes**
*Principal*
*Mildred B. Remis chair, endowed in perpetuity in 1975*
Mark McEwen ♪
*James and Tina Collias chair*
Keisuke Wakao ♪
*Assistant Principal*
*Elaine and Jerome Rosenfeld chair*

**English Horn**
Robert Sheena ♪
*Beranek chair, fully funded in perpetuity*

**Clarinets**
William R. Hudgins ♪
*Principal*
*Ann S.M. Banks chair, endowed in perpetuity in 1977*
Scott Andrews ♪
*Thomas and Dola Stemberg chair*
Thomas Martin ♪
*Associate Principal & E-flat clarinet*
*Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity*

**Bass Clarinet**
Craig Nordstrom ♪
*Farla and Harvey Chet Krentzman chair, fully funded in perpetuity*

**Bassoons**
Richard Svoboda ♪
*Principal*
*Edward A. Taft chair, endowed in perpetuity in 1974*
Roland Small ♪
Richard Ranti ♪
*Associate Principal*

**Contrabassoon**
Gregg Henegar ♪
*Helen Rand Thayer chair*

**Horns**
James Sommerville ♪
*Principal Horn*
*Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974*
Richard Sebring ♪
*Associate Principal*
*Margaret Andersen Congleton chair, fully funded in perpetuity*
Daniel Katzen ♪
*Elizabeth B. Storer chair*
Jay Wadenpfuhl ♪
Richard Mackey ♪
*Diana Osgood Tottenham chair*
Jonathan Menkis ♪

**Trumpets**
Charles Schlueter ♪
*Principal*
*Roger Louis Voisin chair, endowed in perpetuity in 1977*
Peter Chapman ♪
*Ford H. Cooper chair*
Thomas Rolfs ♪
*Assistant Principal*
*Nina L. and Eugene B. Doggett chair*

**Trombones**
Ronald Barron
*Principal*
*J.P. and Mary B. Barger chair, fully funded in perpetuity*
Norman Bolter ♪

**Bass Trombone**
Douglas Yeo ♪
*John Moors Cabot chair, fully funded in perpetuity*

**Tuba**
Chester Schmitz
*Margaret and William C. Rousseau chair, fully funded in perpetuity*

**Timpani**
Everett Firth
*Sylvia Shippen Wells chair, endowed in perpetuity in 1974*

**Percussion**
Thomas Gauger
*Peter and Anne Brooke chair, fully funded in perpetuity*
Frank Epstein
*Peter Andrew Lurie chair, fully funded in perpetuity*
J. William Hudgins ♪
Timothy Genis ♪
*Assistant Timpanist*
*Mr. and Mrs. Edward H. Linde chair*

**Harp**
Ann Hobson Pilot
*Principal*
*Willona Henderson Sinclair chair*

**Librarians**
Marshall Burlingame ♪
*Principal*
*Lia and William Poorvu chair*
William Shisler
John Perkel ♪

**Assistant Conductors**
Federico Cortese ♪
*Anna E. Finnerty chair*
Ilan Volkov ♪

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**Stage Manager**
Peter Riley Pfitzinger ♪
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Cynthia Plumb, *Administrator*

## Young Artists Orchestra and Chamber Music Program

### Violin

Jessica Alberthal, *San Antonio, TX*
Elana Arian, *Larchmont, NY*
Christine Beverson, *Rockville Centre, NY*
Marla Bracco, *Schenectady, NY*
Kathryn Cash, *Plaistow, NH*
Allyson Clark, *Las Vegas, NV*
Caitlin Coan, *Billings, MT*
Laura Colgate, *Cordova, TN*
Tatiana Daubeck, *Pound Ridge, NY*
Anne Donaldson, *Birmingham, AL*
Robin Hong, *Annandale, VA*
Linda Jan, *Taipei, Taiwan*
Eleanor Kebabian, *Wayland, MA*
Danil Khalikov, *Tashkent, Uzbekistan*
Sylvia Kim, *Coral Springs, FL*
Veronica Kiss, *Bethany, CT*
Lily Liu, *Piedmont, CA*
Laurianne Lopez, *Albuquerque, NM*
Jacqueline Metz, *Beaverton, OR*
Lexie Newman, *Winnetka, IL*
Christine Otal, *Maitland, FL*
Megan Prado, *Arlington Heights, MA*
Yumi Sagiuchi, *Great Neck, NY*
Jennifer Sarkela, *Lake Forest, IL*
Emily Stecker, *Snyder, NY*
Kathryn Studley, *Hatchville, MA*
Kathy Tan, *Cherry Hill, NJ*
Laura Trauscht, *Missoula, MT*
Clare Wang, *Saratoga, CA*
Rob Weisberger, *West Stockbridge, MA*
Sarah Whitney, *Concord, MA*
Heather Wittels, *Brookline, MA*
Pei-Ju Wu, *Fort Lee, NJ*
Matthew Zerweck, *Media, PA*

### Viola

Brenton Caldwell, *Tyler, TX*
Sarah Carsman, *Wellesley, MA*
Brian Chow, *Burke, VA*
Katie Concra, *Ballston Lake, NY*
Sara Couden, *Walnut Creek, CA*
Gillian Gallagher, *Saratoga Springs, NY*
Molly Gebrian, *West Hartford, CT*
Beth Guterman, *Belmont, MA*
Caroline Johnston, *Acton, MA*
Sarah Miller, *Falmouth, MA*
Zoe Nelson, *Rhinebeck, NY*
Timothy O'Brien, *Milton, MA*
Michael Powell, *Weston, CT*
Devorah Saturen, *Suffern, NY*

### Cello

Kurt Anderson, *Huntsville, AL*
Kathryn Bates, *Concord, MA*
Jonathan Bent, *New York, NY*
Derek Chen, *Taipei, Taiwan*
Benjamin Dale, *Rochester, MN*
Alisa Horn, *Memphis, TN*
Marcus Johnson, *Minneapolis, MN*
Benjamin Kalb, *Wading River, NY*
Megan Koch, *Rochester, NY*
Ian Mok, Black Hills, *Esher, England*
Najeeb Sabour, *De Soto, TX*
Laura Siegel, *Bedford, MA*
Ruth Valente, *San Antonio, TX*
Susan Yun, *Acton, MA*
Rebecca Zimmerman, *Richmond, VA*

### Double Bass

William Farrington, *Dublin, OH*
Ben Jensen, *Columbus, OH*
Eleonore Oppenheim, *New York, NY*
Andrew Stalker, *Binghamton, NY*
Timothy Varga, *Seattle, WA*
Brian Wahl, *Corte Madera, CA*
James Wu, *Pittsford, NY*

### Flute

Daria Binkowski, *Bloomfield, NJ*
David Buck, *Swarthmore, PA*
Reid Parmelee, *Richmond, VA*
Daniel Stein, *Palm Beach Gardens, FL*

### Oboe

Benjamin Bolter, *Newton, MA*
Andria Brennan, *Cleveland Heights, OH*
Amanda Dusold, *Glenn Dale, MD*
Anna Steltenpohl, *North Barrington, IL*

### Clarinet

Daniel Lano, *Ellicott City, MD*
Harry Ong, *Seattle, WA*
Chris Stoutenborough, *Thousand Oaks, CA*
Jesse Struck, *Vestal, NY*

### Bassoon

Michael Kim, *Tuckahoe, NY*
Matthew Lano, *Ellicott City , MD*
Aaron Soloway, *Portland, OR*
Sarah Williams, *Berkeley Heights, NJ*

### Horn

Hugh Daigle, *Warner, NH*
Meredith Gangler, *Silver Spring, MD*
Kathryn Kasner, *Cincinnati, OH*
Erin Koertge, *Richmond, VA*
Isaac Lindbloom, *Richmond, VA*
Zachary Schlichting, *Denver, CO*

### Trumpet

Carmen Camerieri, *Millville, NJ*
Ashley Hall, *Wytheville, VA*
Sean Maness, *Angleton, TX*
Antonio Romano, *Hanover, MA*

### Trombone

Andrew Pollock, *Hudson, NY*
Amanda Stewart, *Oakland, MD*

### Bass Trombone

Christopher Plummer, *Wrentham, MA*

### Tuba

Seth Cook, *Middleborough, MA*

### Percussion

Lee Bemis-Miller, *Charlotte, NC*
Matthew Grubbs, *Memphis, TN*
Lindsay Klein, *Coral Springs, FL*
Jon Lorimier, *Jacksonville, FL*
Brian Simpson, *Pittsfield, MA*

## Young Artists Vocal Program

### Soprano

Meryl Atlas, *Orange, CT*
Jenny Bent, *Boston, MA* *
Amy Boyce, *Moraga, CA*
Lauren Brownstein, *Wyncote, PA*
Lauren Criddle, *Calabasas, CA*
Susanna Eiland, *Birmingham, AL*
Abby Eiland, *Fresno, CA*
Halley Gilbert, *Nutley, NJ*
Melissa Grober, *Oceanside, NY*
Ernestine Guzman, *New York, NY*
Meredith Hoffman-Thomson, *Cranford, NJ*
Daria Karpova, *Brooklyn, NY*
Julia Kemp, *Wilton, CT*
Samantha Ladue, *Whitney Point, NY*
Kathryn Lichtig, *Shrewsbury, NJ*
Brooke Lieberman, *Sudbury, MA*
Charles Thomas, *Bronx, NY*
Kendall Lima, *Warwick, RI*
Joelle Lurie, *Weston, MA*
Kelly Lynch, *Wilton, CT*
Ana Muñoz, *Baltimore, MD*
Sarah Norton, *Olympia, WA*
Adrienne Pardee, *Los Angeles, CA*
Caroline Ponzini, *Sleepy Hollow, NY*
Kristen Reinhardt, *Cornwall, CT*
Michelle Ricci, *Topsfield, MA*
Sara Ris, *Lexington, MA*
Chung-Un Seo, *Worcester, MA* *
Hannah Smith, *Palatka, FL*
Debra Stanley, *Annandale, VA*
Sarah Vogel, *Weston, CT*
Georgia Walle, *Concord, MA*
Kyra Weinberger, *Louisville, KY*

### Mezzo-Soprano

Kimberly Barnes, *East Kingston, NH*
Allison Choat, *Knoxville, TN*
Laura Chyn, *Princeton, NJ*
Helena Clauss, *New Canaan, CT*
Alexandra Fol, *Sofia, Bulgaria* +
Rachel Harris, *Jamaica Plain, MA* *
Sara Heaton, *Newton, MA*
Amy Helfer, *Cheshire, CT*
Thea Lobo, *Sarasota, FL*
Kathryn Ludwig, *Moultonborough, NH*
Alexis Lundy, *Locust Grove, GA*
Caitlin McKechney, *Lake Bluff, IL*
Jenny Olson, *Clinton, MA* *
Elizabeth Outes, *New Rochelle, NY*
Angela Peterson, *Manhattan , KS*
Rebecca Saslow, *Needham, MA*
Anna Sergel, *Wellesley, MA*
Vira Slywotzky, *Cambridge, MA*
Ashley Souza, *Stoughton, MA*
Olivia Torres, *Pensacola, FL*
Zina von Bozzay, *San Francisco, CA* +

### Tenor

Spyridon Antonopoulos, *Norwood, MA*
David Bailey, *North Reading, MA*
Jonathan Boschetto, *Bedford, MA*
William Caravetta, *Sarasota, FL*
Mark Di Campo, *Mendon, MA*

Terry Doe, *Bronx, NY*
Michael Fowler, *Bronx, NY*
Matthew Gadsden, *New York, NY*
Matthew L. Garrett, *Spartanburg, SC* *
Eric Hachikian, *Lake Forest, IL* +
Joseph Hipps, *East Flat Rock, NC*
Lawrence Jones, *Amherst, NY*
Adam Ragusea, *Port Matilda, PA* +
Jayson Sepulveda, *New York, NY*
Sean Spada, *Mendham, NY*
Christopher Teague, *Spokane, WA*
Justin Weatherby, *Fresno, CA*
Curtis Williams, *New York, NY*

### Bass

Robert Adams, *San Jose, CA*
Arlen Austin, *Sidney, ME*
Benjamin Baucom, *Farmville, NC*
Gary Durham, *Allston, MA* *
Patrick Gagnon, *Allston, MA* *
Hart Gilula, *Los Angeles, CA*
John Jaquette, *Needham, MA*
David Kelliher-Flight, *St. John's, Newfoundland*
Andrew McManus, *North Andover, MA*
Patrick McNally, *Newton, MA*
Justin Messina, *Ventura, CA* +
David Mintz, *Acton, MA*
Eitan Naftali, *Wilmette, IL*
Matthew O'Malley, *Topsfield, MA* +
Wesley Pederson, *Glens Falls, NY*
David Ramcharitar, *Pembroke Pines, FL*
Joel Rozen, *Amherst, MA*
David Sisco, *Brighton, MA* *
Eric Von Kohorn, *Weston, CT*
Ian Walker, *San Francisco, CA*
Douglas Williams, *Farmington, CT*

### Atlantic Brass Quintet Seminar

### Trumpet

Blakely Carroll, *Vienna, VA*
Dan Eastwood, *Bellingham, WA*
Nina Emlen, *Mt. Pesert, ME*
Simon Goldberg, *Evanston, IL*
Elana Gordon, *Pleasantville, NY*
Nathan Joiner, *Framingham, MA*
Matthew Misener, *Clifton Park, NJ*
Eric Nathan, *Larchmont, NY*
Akemi Oda, *Tokyo, Japan*
Tomoko Shinohara, *Tokyo, Japan*
Yukiko Shishikura, *Northfield, MA*
Christopher Waters, *East Hampstead, NY*

### Horn

Elizabeth Dollard, *Hopewell Jct., NY*
Kristin Joham, *Mountainside, NJ*
Graham Kingsbury, *Eliot, ME*
Aaron Korn, *East Meadow, NY*
Katie Mason, *New Canaan, CT*
Rebecca Wilcox, *Alpine, UT*

### Trombone

Tasha Baron, *Roseville, MN*
Bruce Bertrand, *Baton Rouge, LA*
Vanessa Cargill, *East Longmeadow, NY*
Kevin Harper, *Lafayette, CA*
Will Lombardelli, *Nova Scotia, Canada*
Jason Macy, *Sheffield, MA*
Ben Walsh, *Southwest Harbor, ME*
Paul Warlop, *Niskayuna, NY*

### Tuba

Sam Buccigrossi, *West Mifflin, PA*
Dan Kinsman, *Vernon, CT*
Jonathan McCormick, *Barrington, NH*
David Rabinowitz, *Cherry Hill, NJ*

### Boston University Administration

Bruce MacCombie, *Dean*
Walt Meissner, *Associate Dean, Administrative Affairs*
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Cynthia Plumb, *Administrator*
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Claude Labelle, *Assistant Director, YAPP*
Julian Wachner, *Director, YACP*
Matthew Guerrieri, *Assistant, YACP*
Lucile Lawrence, *Director, Harp Seminar*
Eric Alexander, *theory*
Joseph Foley, *trumpet*
Timothy Genis, *percussion*
Raphael Hillyer, *violin*
Eric Larson, *double bass*
David Martins, *clarinet*
Laura Thielke, *cello*

### Atlantic Brass Quintet

Jon Nelson, *trumpet*
Jeff Luke, *trumpet*
Seth Orgel, *horn*
John Faieta, *trombone*
John Manning, *tuba*

### Artaria String Quartet

Ray Shows, *violin*
Nancy Oliveros Shows, *violin*
Renée Moore-Skerik, *viola*
Tom Rosenberg, *cello*

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Daniel Meyer, *Assistant Conductor*
Amy Dombach, *Librarian*
Molly Eastman, *Staff Assistant*

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Gary Durham, *Instructor*
Patrick Gagnon, *Instructor*
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Rachel Harris, *Instructor*
Scott Jarrett, *Assistant Choral Conductor*
Elizabeth Noël, *Instructor*
Jenny Olson, *Instructor*
Sarah Pelletier, *Staff Pianist/Coach*
Chung-Un Seo, *Instructor*
David Sisco, *Instructor*

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Brian Casper, *trumpet*
Fritz Foss, *horn*
Gustavo Morales, *trombone*
Paul Erin, *tuba*

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Jessica Happel

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*= denotes YAO Staff member += denotes member of YACP program

This roster includes BUTI students and faculty represented in Tanglewood on Parade 1999.

## The Boston University Tanglewood Institute

1999 marks the 34th season of the Boston University Tanglewood Institute. Since 1966, the Boston University Tanglewood Institute has been a summer program of Boston University and the Tanglewood Music Center. The Institute includes Young Artists Programs for sudents ages 15 to 18 (Instrumental, Vocal, Piano, and Composition), Institute Seminars for students ages 15 and older (Harp, Atlantic Brass Quintet), Institute Workshops (Clarinet, Flute, Oboe, Bassoon, Double Bass, Percussion, Horn, Trumpet, Trombone, and String Quartet), and the Adult Music Seminar. Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds, or call (413) 637-1430 or (617) 353-3386.

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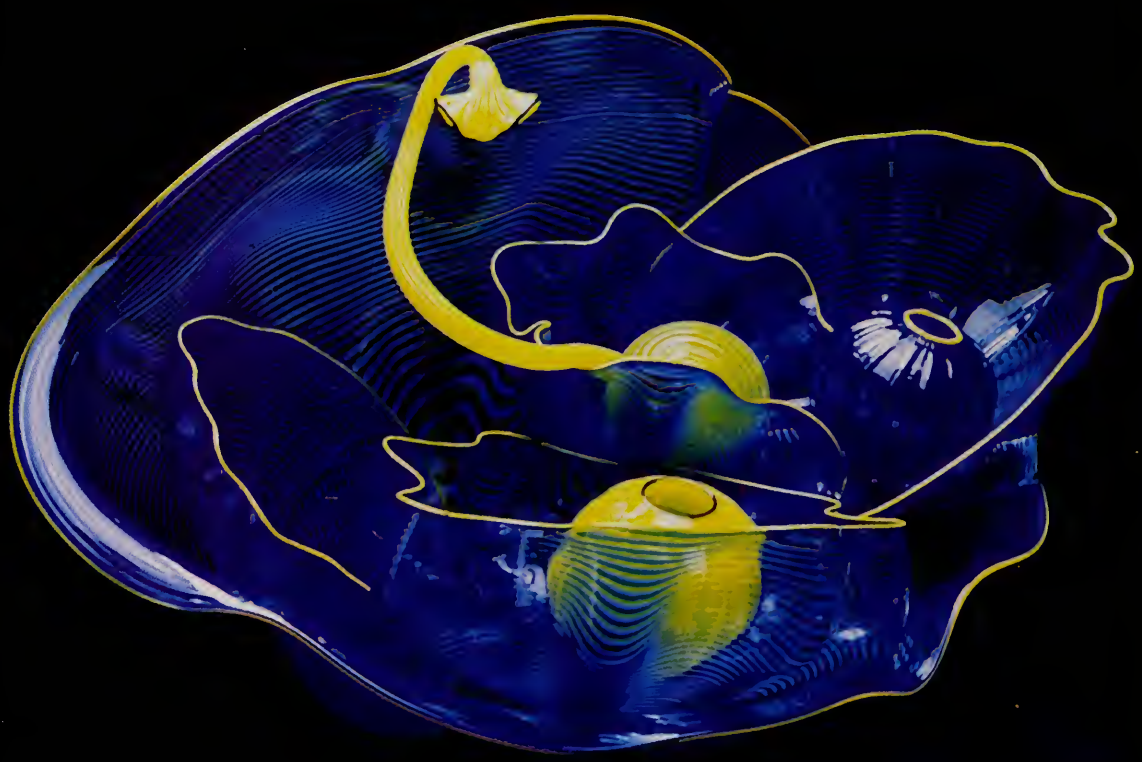

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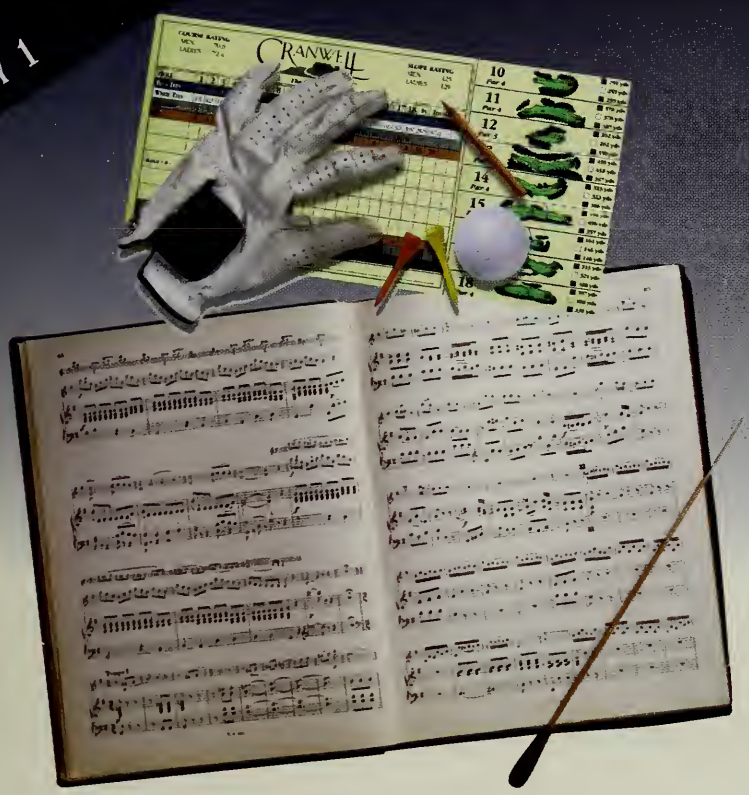


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## TANGLEWOOD

### The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The

BSO Archives

*After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed*

Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the

**A "Special Focus" Exhibit at the Tanglewood Visitor Center:**
**Seiji Ozawa and the Boston Symphony Orchestra: A 25-Year Partnership**

Steve J. Sherman

Now completing his twenty-sixth season as the Boston Symphony Orchestra's music director, Seiji Ozawa has now surpassed Serge Koussevitzky as the longest-serving music director in BSO history. To celebrate Mr. Ozawa's twenty-fifth anniversary as music director, the BSO Archives has mounted an exhibit in the Tanglewood Visitor Center that examines and illustrates not only many highlights of his tenure with the BSO, but also his education and early life, his experiences as a student at Tanglewood, and his appointment as the orchestra's thirteenth music director. In addition to items preserved in the BSO Archives, the exhibit also draws on materials lent by the Ozawa family.

Photo by Egone

This summer will also mark the 125th anniversary of the birth of the legendary BSO music director Serge Koussevitzky, who was born July 26, 1874. A portion of the Tanglewood Visitor Center exhibit is devoted to Koussevitzky's tenure as BSO music director.

focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend-long Jazz Festival has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

**The Tanglewood Music Center**

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. In addition to the continuing involvement of Seiji Ozawa and individual BSO members; master classes and coachings led by distinguished guest faculty; the Conducting Class, and Phyllis Curtin's master classes for singers, the Tanglewood Music Center's 1999 summer season includes a two-week residen-

**The Tanglewood Music Center is supported in part by the National Endowment for the Arts.**

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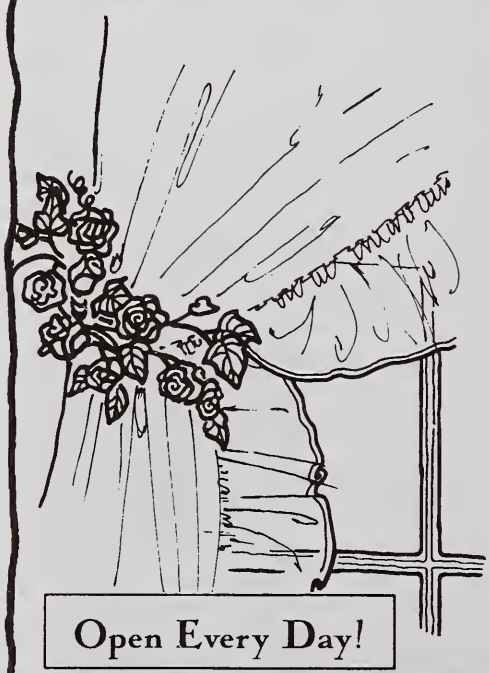

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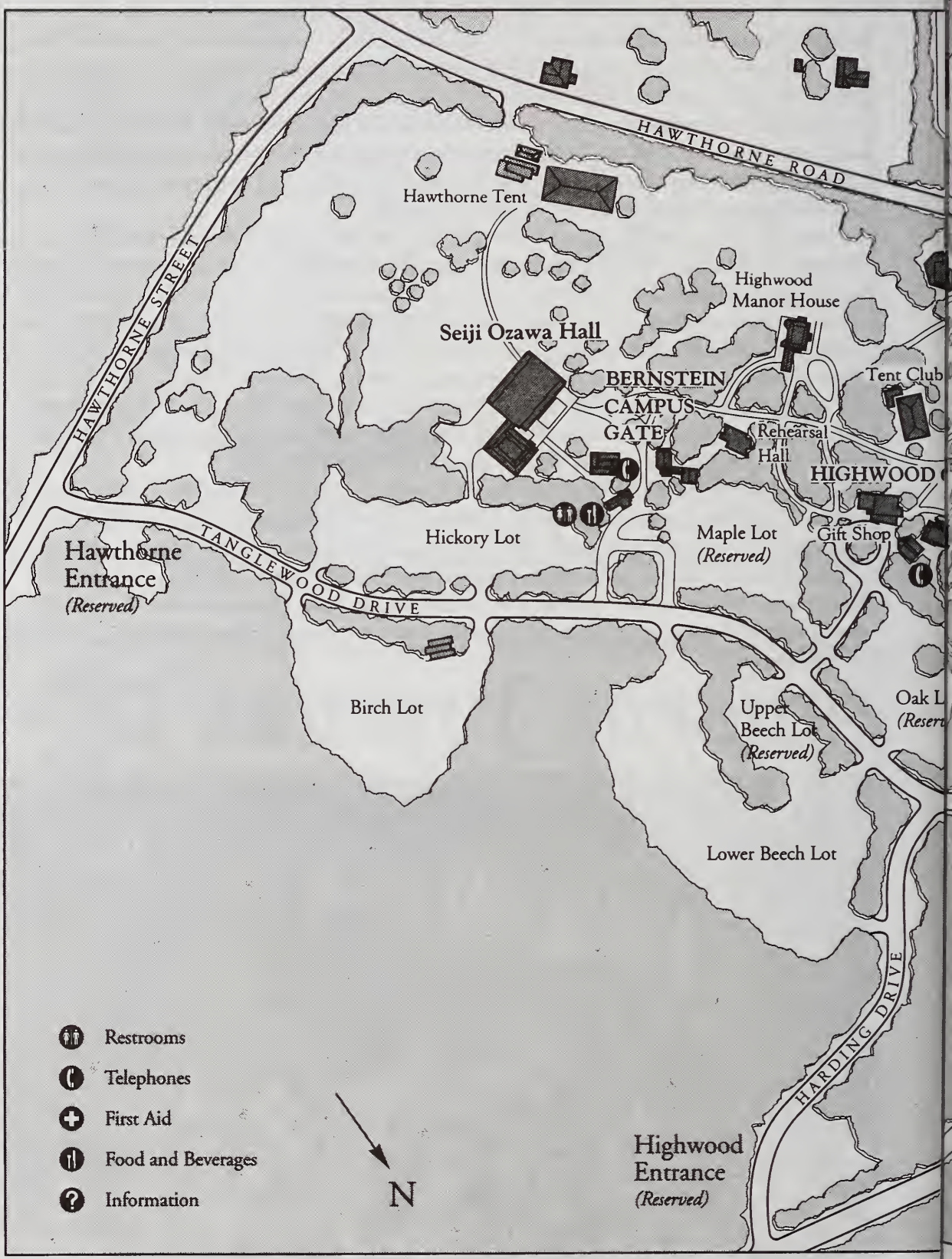
cy by conductor Claudio Abbado and the Gustav Mahler Youth Orchestra; a fully staged production of Puccini's one-act comic opera *Gianni Schicchi* under the direction of Robert Spano, who is also in his first summer as head of the TMC's Conducting Program; a special seminar for percussionists led by BSO principal timpanist Everett Firth; a seminar by the Juilliard String Quartet; residencies by Chinese-American composer-conductor Tan Dun, who will serve as director of the 1999 Festival of Contemporary Music, and by British composer George Benjamin, Tanglewood's 1999 composer-in-residence; and a five-day pre-season Education Seminar, directed by Eric Booth of the Juilliard School, in creating children's and family concerts. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott

*Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall*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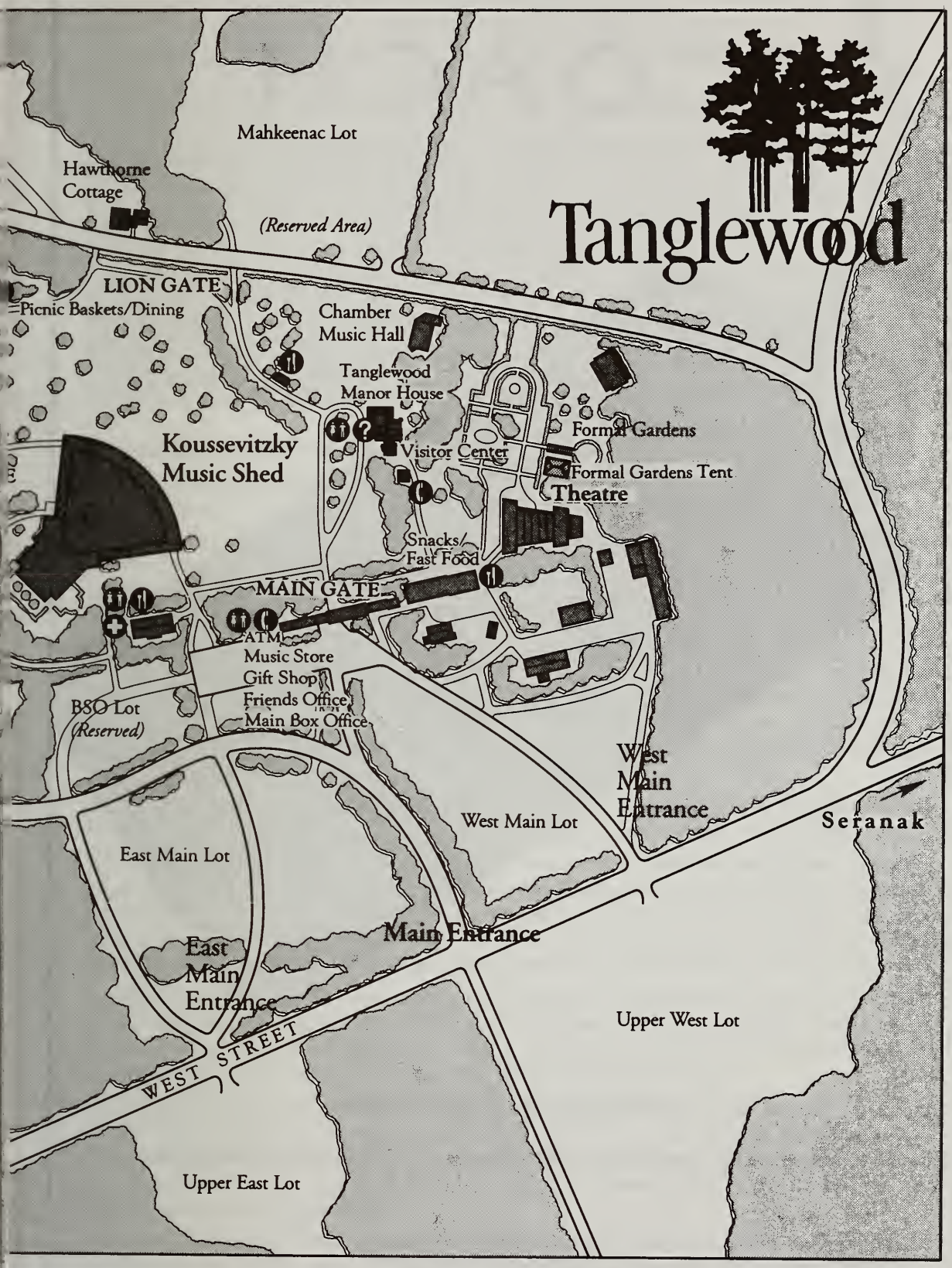
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ATM
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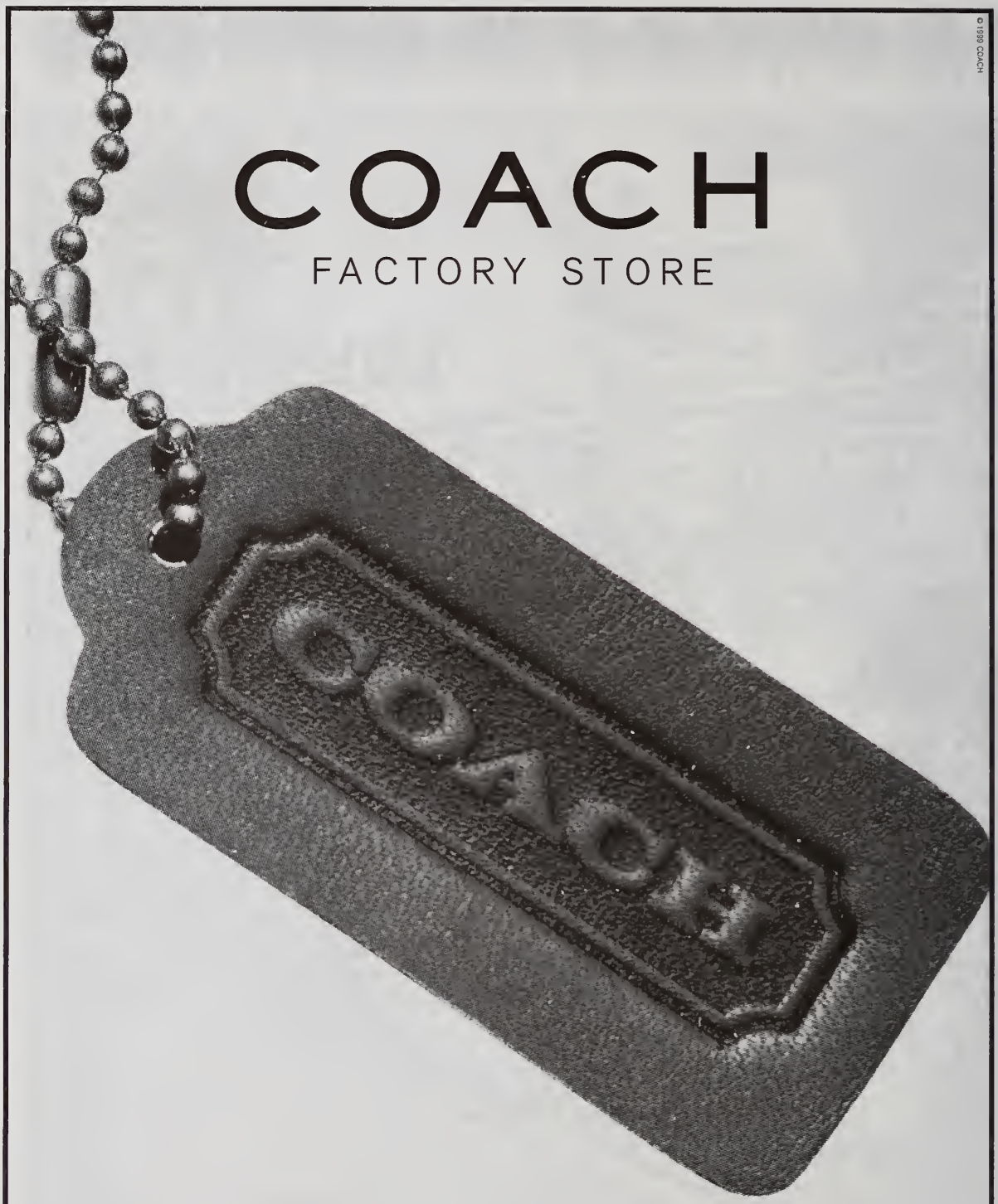


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**Please refrain from smoking, eating, or drinking in the Music Shed and Ozawa Hall. Also please note that smoking on the lawn is restricted to cigarettes. In addition, smokers are respectfully requested to sit where their smoking will not disturb other patrons.**

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS AT TANGLEWOOD IS PROHIBITED. VIDEO CAMERAS MAY NOT BE CARRIED INTO THE KOUSSEVITZKY MUSIC SHED OR SEIJI OZAWA HALL DURING CONCERTS OR REHEARSALS.

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## TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at **www.bso.org** provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $15 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. Open Rehearsal subscriptions for four, six, or eight rehearsals are also available.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent or guardian

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Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission

on the lawn, and that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts. The free ticket policy does not extend to groups of children or to Popular Artists concerts. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafés on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9:30 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

## Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

## CELEBRATING SEIJI OZAWA'S 25TH ANNIVERSARY WITH THE BOSTON SYMPHONY ORCHESTRA

With the 1998-99 season, Seiji Ozawa celebrates his twenty-fifth anniversary as music director of the Boston Symphony Orchestra. In the fall of 2002, following that summer's Tanglewood season, he will begin a new phase in his artistic life, stemming from his increasing interest in and affinity for opera: he will become music director of the Vienna State Opera, where he has maintained a long association as a guest conductor leading productions in that house as well as concerts with the Vienna Philharmonic in Vienna, at Salzburg, and on tour. Since becoming the BSO's music director in 1973 he has devoted himself to the orchestra for a quarter-century, the longest tenure of any music director currently active with a major orchestra, and paralleled in BSO history only by the twenty-five-year tenure of the legendary Serge Koussevitzky, which Mr. Ozawa has now surpassed. In recent years, numerous honors and achievements have underscored Mr. Ozawa's standing on the international music scene. Most recently, this past December, Mr. Ozawa was named a Chevalier de la Légion d'Honneur by French President Jacques Chirac, recognizing not only his work as a conductor, but also his support of French composers, his devotion to the French public, and his work at the Paris Opera. In December 1997 he was named "Musician of the Year" by *Musical America*, the international directory of the performing arts. In February 1998, fulfilling a longtime ambition of uniting musicians across the globe, he closed the Opening Ceremonies at the Winter Olympics in Nagano, Japan, leading the "Ode to Joy" from Beethoven's Ninth Symphony with performers including six choruses—in Japan, Australia, China, Germany, South Africa, and the United States—linked by satellite. In 1994 he became the first recipient of Japan's Inouye Sho (the "Inouye Award," named after this century's preeminent Japanese novelist) recognizing lifetime achievement in the arts. 1994 also saw the inauguration of the new Seiji Ozawa Hall at Tanglewood, the BSO's summer home in western Massachusetts. At Tanglewood he has also played a key role as both teacher and administrator in the activities of the Tanglewood Music Center, the BSO's summer training academy for young professional musicians from all over the world. In 1992 Mr. Ozawa co-founded the Saito Kinen Festival—which he has brought to international prominence—in Matsumoto, Japan, in memory of his teacher at Tokyo's Toho School of Music, Hideo Saito, a central figure in the cultivation of Western music and musical technique in Japan. Also in 1992 he made his debut with the Metropolitan Opera in New York. Besides his concerts throughout the year with the Boston Symphony, he conducts the Berlin Philharmonic and Vienna Philharmonic on a regular basis, and appears also with the New Japan Philharmonic, the London Symphony, the Orchestre National de France, La Scala in Milan, and the Vienna Staatsoper. Besides his many Boston Symphony recordings, he has recorded with the Berlin Philharmonic, the Vienna Philharmonic, the Saito Kinen Orchestra, the London Philharmonic, the Orchestre National de France, the Orchestre de Paris, the Philharmonia of London, the San Francisco Symphony, the Chicago Symphony, and the Toronto Symphony, among others.

All of this has been in addition to his continuing work as music director of the Boston Symphony Orchestra. Throughout his twenty-five years in that position, Mr. Ozawa has maintained the orchestra's distinguished reputation both at home and abroad, with concerts in Symphony Hall, at Tanglewood, on tours to Europe, Japan, Hong Kong, China, and South America, and across the United States. Mr. Ozawa has upheld the BSO's commitment to new music through the frequent commissioning of new works, including a series of centennial commissions marking the orchestra's hundredth birthday in 1981 and a series of works celebrating the Tanglewood Music Center's fiftieth anniversary in 1990. In addition, he and the orchestra have recorded nearly 140 works, representing more than fifty different composers, on ten labels. Mr. Ozawa won his first Emmy award in 1976, for the BSO's PBS television series "Evening at Symphony." He received his second Emmy in September 1994, for Individual Achievement in Cultural Pro-

gramming, for "Dvořák in Prague: A Celebration," with the Boston Symphony Orchestra, a concert subsequently released by Sony Classical in both audio and video formats. Mr. Ozawa holds honorary doctor of music degrees from the University of Massachusetts, the New England Conservatory of Music, and Wheaton College in Norton, Massachusetts.

Born in 1935 in Shenyang, China, Seiji Ozawa studied music from an early age and later graduated with first prizes in composition and conducting from Tokyo's Toho School of Music. In 1959 he won first prize at the International Competition of Orchestra Conductors held in Besançon, France. Charles Munch, then music director of the Boston Symphony, subsequently invited him to attend the Tanglewood Music Center, where he won the Koussevitzky Prize for outstanding student conductor in 1960. While working with Herbert von Karajan in West Berlin, Mr. Ozawa came to the attention of Leonard Bernstein, who appointed him assistant conductor of the New York Philharmonic for the 1961-62 season. He made his first professional concert appearance in North America in January 1962, with the San Francisco Symphony. He was music director of the Chicago Symphony Orchestra's Ravinia Festival for five summers beginning in 1964, music director of the Toronto Symphony from 1965 to 1969, and music director of the San Francisco Symphony from 1970 to 1976, followed by a year as that orchestra's music adviser. He conducted the Boston Symphony Orchestra for the first time in 1964, at Tanglewood, and made his first Symphony Hall appearance with the orchestra in January 1968. He became an artistic director of Tanglewood in 1970 and began his tenure as music director of the BSO in 1973, following a year as music adviser. Today, some 80% of the BSO's members have been appointed by Seiji Ozawa. The Boston Symphony itself stands as eloquent testimony not only to his work in Boston, but to Mr. Ozawa's lifetime achievement in music.

Mr. Ozawa's compact discs with the Boston Symphony Orchestra include, on Philips, the complete cycle of Mahler symphonies, music of Britten, Ravel, and Debussy with soprano Sylvia McNair, Richard Strauss's *Elektra*, Schoenberg's *Gurrelieder*, and Bartók's Concerto for Orchestra and complete *Miraculous Mandarin*. Among his EMI recordings is the Grammy-winning "American Album" with Itzhak Perlman, including music for violin and orchestra by Bernstein, Barber, and Lukas Foss. Recordings on Deutsche Grammophon include Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, violin concertos of Bartók and Moret with Anne-Sophie Mutter, and Liszt's piano concertos with Krystian Zimerman. Other recordings include Fauré's *Requiem*, Berlioz's *Requiem*, Rachmaninoff's Third Piano Concerto with Evgeny Kissin, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; music for piano left-hand and orchestra by Ravel, Prokofiev, and Britten with Leon Fleisher, and Strauss's *Don Quixote* with Yo-Yo Ma, on Sony Classical; and Beethoven's five piano concertos and Choral Fantasy with Rudolf Serkin, on Telarc.


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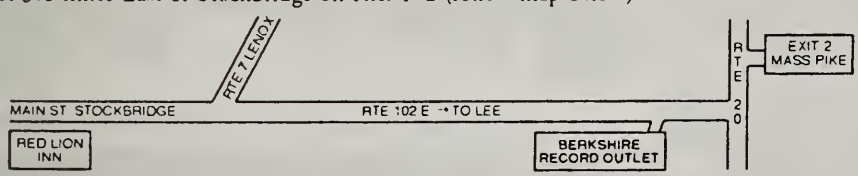


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BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

## BOSTON SYMPHONY ORCHESTRA 1998-99

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*Ray and Maria Stata Music Directorship*

**Bernard Haitink**
*Principal Guest Conductor*
*LaCroix Family Fund*

### First Violins

Malcolm Lowe ♪
*Concertmaster*
*Charles Munch chair, fully funded in perpetuity*

Tamara Smirnova ♪
*Associate Concertmaster*
*Helen Horner McIntyre chair, endowed in perpetuity in 1976*

Nurit Bar-Josef ♪
*Assistant Concertmaster*
*Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980*

---

*Assistant Concertmaster*
*Edward and Bertha C. Rose chair*

Bo Youp Hwang ♪
*John and Dorothy Wilson chair, fully funded in perpetuity*

Lucia Lin ♪
*Forrest Foster Collier chair*

---

*♪Appointed by Seiji Ozawa*
** Participating in a system of rotated seating*
*§ Substituting, Tanglewood 1999*

Ikuko Mizuno
*Carolyn and George Rowland chair*

Amnon Levy
*Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity*

*Nancy Bracken ♪
*Muriel C. Kasdon and Marjorie C. Paley chair*

*Aza Raykhtsaum ♪
*Ruth and Carl J. Shapiro chair, fully funded in perpetuity*

*Bonnie Bewick ♪
*David and Ingrid Kosowsky chair*

*James Cooke ♪
*Theodore W. and Evelyn Berenson Family chair*

*Victor Romanul ♪
*Bessie Pappas chair*

*Catherine French ♪
*Stephanie Morris Marryott and Franklin J. Marryott chair*

*Kelly Barr ♪
*Catherine and Paul Buttenwieser chair*

*Elita Kang ♪
*Mary B. Saltonstall chair*

*Haldan Martinson ♪

### Second Violins

Marylou Speaker Churchill
*Principal*
*Carl Schoenhof Family chair, fully funded in perpetuity*

Vyacheslav Uritsky ♪
*Assistant Principal*
*Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977*

Ronald Knudsen
*Edgar and Shirley Grossman chair*

Joseph McGauley ♪
*Shirley and J. Richard Fennell chair*

Ronan Lefkowitz ♪
*David H. and Edith C. Howie chair, fully funded in perpetuity*

*Sheila Fiekowsky ♪
*Jennie Shames ♪
*Valeria Vilker Kuchment ♪
*Tatiana Dimitriades ♪
*Si-Jing Huang ♪°
*Nicole Monahan ♪°
*Wendy Putnam ♪
*Xin Ding ♪
*Sae Shiragami ♪
§Gerald Elias
§Laura Park

### Violas

Steven Ansell ♪
*Principal*
*Charles S. Dana chair, endowed in perpetuity in 1970*

---

*Assistant Principal*
*Anne Stoneman chair, fully funded in perpetuity*

Ronald Wilkison
*Lois and Harlan Anderson chair*

Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky ♪
Marc Jeanneret ♪
*Mark Ludwig ♪
*Helene R. Cahners-Kaplan and Carol R. Goldberg chair*
*Rachel Fagerburg ♪
*Edward Gazouleas ♪
*Kazuko Matsusaka ♪

### Cellos

Jules Eskin
*Principal*
*Philip R. Allen chair, endowed in perpetuity in 1969*

Martha Babcock ♪
*Assistant Principal*
*Vernon and Marion Alden chair, endowed in perpetuity in 1977*

Sato Knudsen ♪
*Esther S. and Joseph M. Shapiro chair*

Joel Moerschel
*Sandra and David Bakalar chair*

Luis Leguía
*Robert Bradford Newman chair, fully funded in perpetuity*

Carol Procter
*Lillian and Nathan R. Miller chair*

Ronald Feldman
*Richard C. and Ellen E. Paine chair, fully funded in perpetuity*

Walter H. Scott

*Jerome Patterson
*Charles and JoAnne Dickinson chair*
*Jonathan Miller
*Rosemary and Donald Hudson chair*
*Owen Young ♪
*John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity*
*Andrew Pearce ♪
*Gordon and Mary Ford Kingsley Family chair*

**Basses**
Edwin Barker ♪
*Principal*
*Harold D. Hodgkinson chair, endowed in perpetuity in 1974*
Lawrence Wolfe
*Assistant Principal*
*Maria Nistazos Stata chair, fully funded in perpetuity*
Joseph Hearne
*Leith Family chair, fully funded in perpetuity*
John Salkowski
*Joseph and Jan Brett Hearne chair*
*Robert Olson
*James Orleans ♪
*Todd Seeber ♪
*John Stovall ♪
*Dennis Roy ♪
§Joseph Holt

**Flutes**
Jacques Zoon ♪
*Principal*
*Walter Piston chair, endowed in perpetuity in 1970*
Fenwick Smith ♪
*Myra and Robert Kraft chair, endowed in perpetuity in 1981*
Elizabeth Ostling ♪
*Associate Principal*
*Marian Gray Lewis chair, fully funded in perpetuity*

**Piccolo**
Geralyn Coticone ♪
*Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979*
§Linda Toote

**Oboes**
———
*Principal*
*Mildred B. Remis chair, endowed in perpetuity in 1975*
Mark McEwen ♪
*James and Tina Collias chair*
Keisuke Wakao ♪
*Assistant Principal*
*Elaine and Jerome Rosenfeld chair*

**English Horn**
Robert Sheena ♪
*Beranek chair, fully funded in perpetuity*

**Clarinets**
William R. Hudgins ♪
*Principal*
*Ann S.M. Banks chair, endowed in perpetuity in 1977*
Scott Andrews ♪
*Thomas and Dola Stemberg chair*
Thomas Martin ♪
*Associate Principal & E-flat clarinet*
*Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity*

**Bass Clarinet**
Craig Nordstrom ♪
*Farla and Harvey Chet Krentzman chair, fully funded in perpetuity*

**Bassoons**
Richard Svoboda ♪
*Principal*
*Edward A. Taft chair, endowed in perpetuity in 1974*
Roland Small ♪
Richard Ranti ♪
*Associate Principal*

**Contrabassoon**
Gregg Henegar ♪
*Helen Rand Thayer chair*

**Horns**
James Sommerville ♪
*Principal Horn*
*Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974*
Richard Sebring ♪
*Associate Principal*
*Margaret Andersen Congleton chair, fully funded in perpetuity*
Daniel Katzen ♪
*Elizabeth B. Storer chair*
Jay Wadenpfuhl ♪
Richard Mackey ♪
*Diana Osgood Tottenham chair*
Jonathan Menkis ♪

**Trumpets**
Charles Schlueter ♪
*Principal*
*Roger Louis Voisin chair, endowed in perpetuity in 1977*
Peter Chapman ♪
*Ford H. Cooper chair*
Thomas Rolfs ♪
*Assistant Principal*
*Nina L. and Eugene B. Doggett chair*

**Trombones**
Ronald Barron
*Principal*
*J.P. and Mary B. Barger chair, fully funded in perpetuity*
Norman Bolter ♪

**Bass Trombone**
Douglas Yeo ♪
*John Moors Cabot chair, fully funded in perpetuity*

**Tuba**
Chester Schmitz
*Margaret and William C. Rousseau chair, fully funded in perpetuity*

**Timpani**
Everett Firth
*Sylvia Shippen Wells chair, endowed in perpetuity in 1974*

**Percussion**
Thomas Gauger
*Peter and Anne Brooke chair, fully funded in perpetuity*
Frank Epstein
*Peter Andrew Lurie chair, fully funded in perpetuity*
J. William Hudgins ♪
Timothy Genis ♪
*Assistant Timpanist*
*Mr. and Mrs. Edward H. Linde chair*

**Harp**
Ann Hobson Pilot
*Principal*
*Willona Henderson Sinclair chair*

**Librarians**
Marshall Burlingame ♪
*Principal*
*Lia and William Poorvu chair*
William Shisler
John Perkel ♪

**Assistant Conductors**
Federico Cortese ♪
*Anna E. Finnerty chair*
Ilan Volkov ♪

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## A BRIEF HISTORY OF THE BOSTON SYMPHONY ORCHESTRA

Now in its 118th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for more than a century. Under the leadership of Seiji Ozawa, its music director since 1973, the Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China, and reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is regarded as one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, the world's only permanent chamber ensemble made up of a major symphony orchestra's principal players. The activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Prom-

BSO Archives

*The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882*

enade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

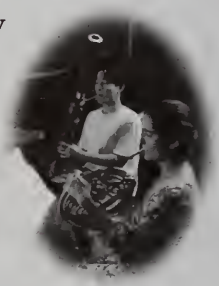
In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary com-


*Here will we sit, and let the Sounds of music*
*Creep in our ears; soft stillness and the night*
*Become the touches of sweet harmony.*

**William Shakespeare**

Trinity College applauds Tanglewood and the Boston Symphony Orchestra for filling the night air with myriad "touches of sweet harmony." Trinity shares with the BSO and Tanglewood an enduring commitment to make music and to learn about it. At Trinity, we believe that music is essential to a quality undergraduate education in the liberal arts.



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posers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Celebrating his twenty-fifth anniversary as the BSO's music director this season, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

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*The Gleaners (detail)*, 1857, Oil on canvas, Musée d'Orsay, Paris

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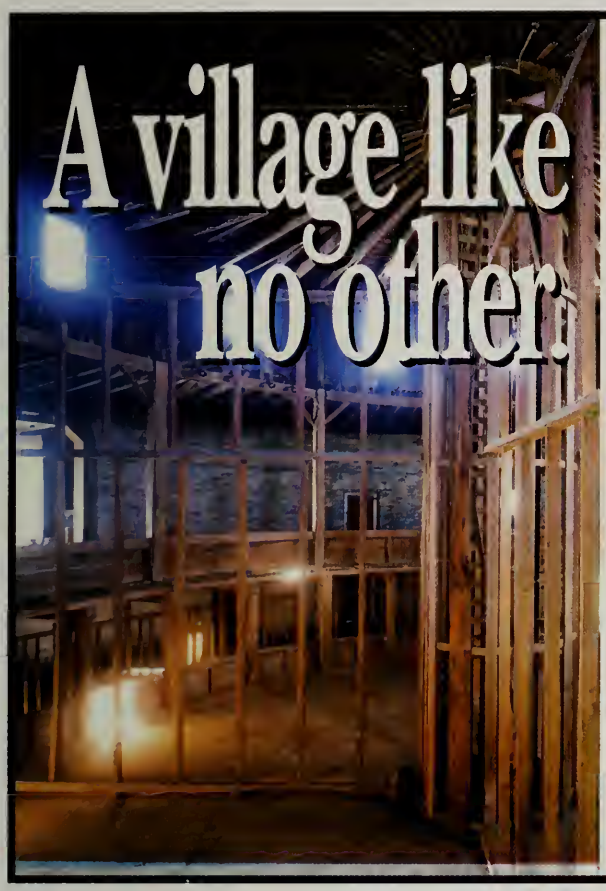


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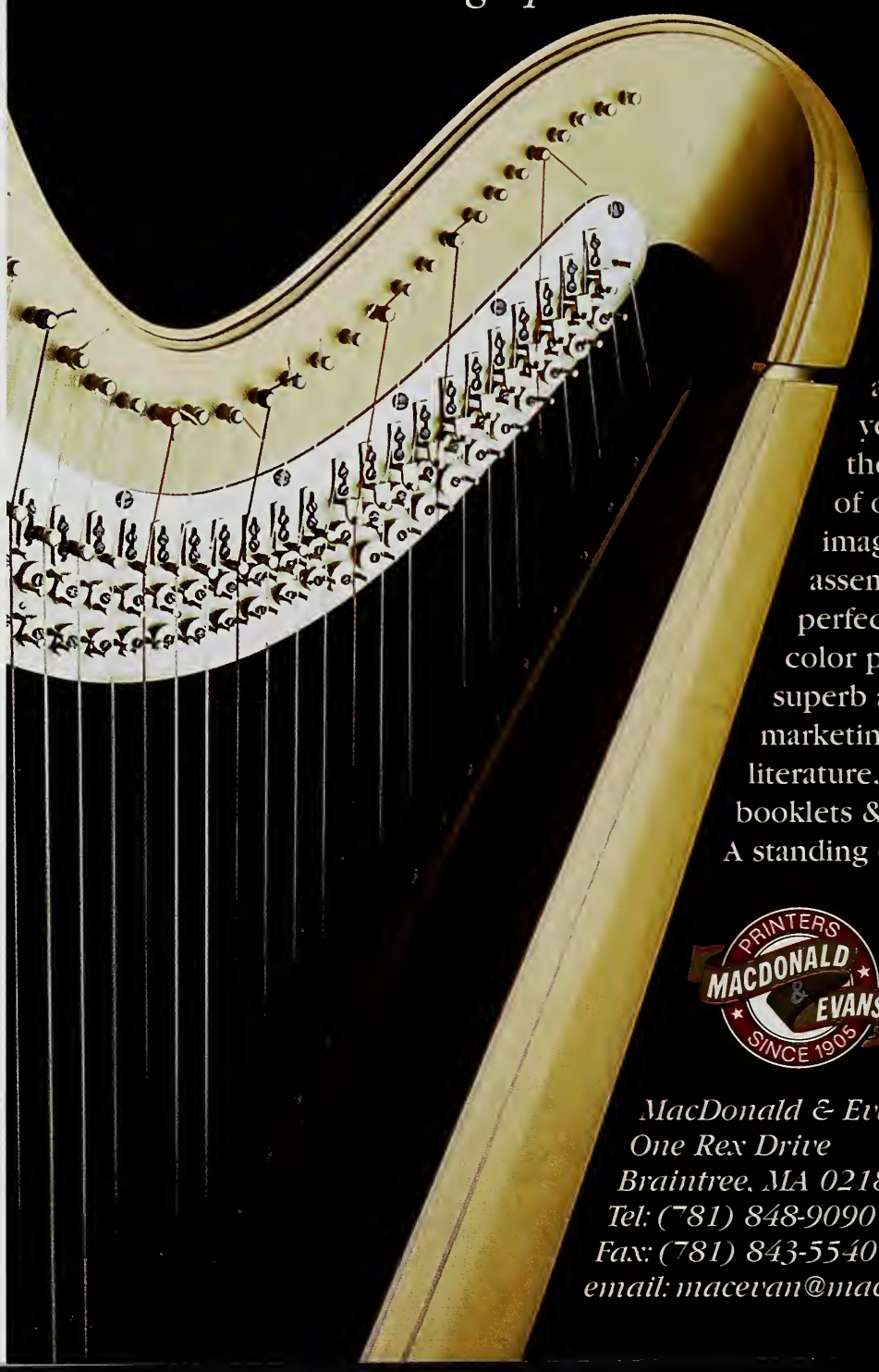

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MARK McEWEN and ROBERT SHEENA, oboes
THOMAS MARTIN, clarinet
GREGG HENEGAR and ROLAND SMALL, bassoons
RICHARD MACKEY and JONATHAN MENKIS, horns
HUGH HINTON, piano

HANDEL — Two Arias for winds
- Allegro
- Vivace

Messrs. McEWEN, SHEENA, SMALL, HENEGAR, MENKIS, and MACKEY

MOZART — Divertimento in B-flat, K.270, for two oboes, two horns, and two bassoons
- Allegro molto
- Andantino
- Menuetto. Moderato; Trio
- Presto

Messrs. SHEENA, McEWEN, MENKIS, MACKEY, HENEGAR, and SMALL


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GANDOLFI — *Geppetto's Workshop* (1997) for flute and piano

I. A Piece of Magic Wood that Laughs and Cries like a Child
II. Pinocchio Frolics with Punch and Judy, which Incites the Menacing Fire-Eater
III. The Talking Cricket Warns Pinocchio of the Dangers Ahead
IV. Pinocchio Ignores the Talking Cricket's Warning and is Chased by the Fox and the Cat

Ms. OSTLING and Mr. HINTON

STRAUSS — *Till Eulenspiegel's Merry Pranks*, arranged by David Carp for flute, oboe, clarinet, bassoon, horn, and piano

Ms. OSTLING; Messrs. McEWEN, MARTIN, HENEGAR, MENKIS, and HINTON

Baldwin piano

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## Notes

George Frideric Handel (1685-1759) was German by birth, but adopted and was adopted by England, where he settled and made a reputation initially with Italian operas (among them *Giulio Cesare* and *Serse*), and extended that reputation with English-language oratorios such as *Messiah*. Beginning in 1708 Handel was employed by the Elector of Hanover, who was heir to the British throne, the future George I. The elector allowed his Kapellmeister Handel to travel to London for the first time in 1708, and again in 1712, the latter trip being granted "on condition that he be engaged to return within a reasonable time." Handel stayed in London for good. When, in 1714, England's Queen Anne died, George I crossed the Channel to assume his new throne, and the absentee composer had to come face-to-face with his employer. One story tells of Handel arranging for a bargeful of musicians to serenade George I while the king took a pleasure cruise on the Thames (this is possibly confused with later excursions resulting in the *Water Music*). The music Handel wrote for that occasion so pleased the king that all was forgiven, and it wasn't long before George I doubled Handel's salary.

Such "occasional pieces" were not Handel's life's work, of course, but did make up a considerable part of a composer's duties as an employee of a court. The Arias for winds, written for two oboes, two horns, and bassoon but here played with the bassoon part doubled, were probably composed for a military event such as the changing of the guard, since this instru-

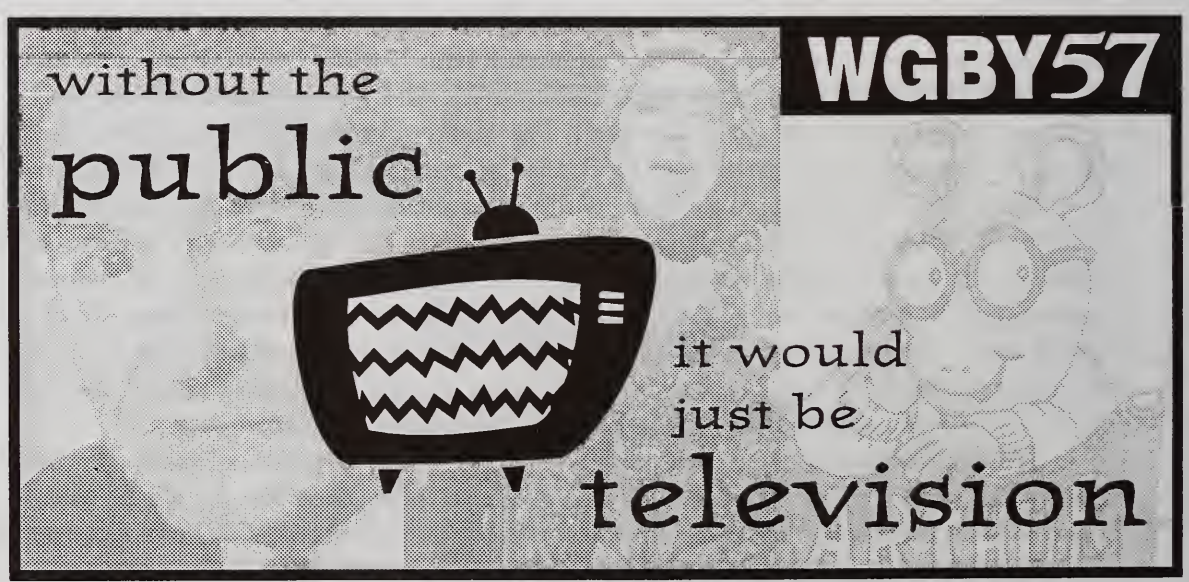
mental combination is typical of that found in a military band of the time. In keeping with the energy of the occasion, the piece's two movements are Allegro (fast) and Vivace (very fast).

**Wolfgang Amadè Mozart**'s "*divertimenti*" (singular "*divertimento*," from the Italian word for "amusement" or "entertainment") were also "occasional pieces" written for a particular setting and situation, such as a dedication or name day. Their instrumentation could range from chamber groups to orchestral forces. The form of such pieces, including the number of movements and the length of the piece, also varied considerably. Mozart's K.270 is one of a series of five *Tafelmusik* ("table music," or dinner music) divertimenti for wind sextet—two each of oboes, bassoons, and horns. These pieces were written 1775-77 in Salzburg, presumably to be played as entertainment at the meals of Archbishop Hieronymous Colloredo, at whose court Mozart (1756-1791) was concertmaster. Archbishop Colloredo was apparently not as interested in music as his predecessor, and Mozart left the archbishop's service after prolonged (but perhaps not sincere) negotiations. In a meeting with Count Arco, a Salzburg authority, Mozart's vexing persistence in demanding to be released from the archbishop's service so infuriated the count that he literally kicked Mozart out of the room.

In Mozart's hands, even such practical commissions as the *Tafelmusik* pieces resulted in works of wit and loveliness. The B-flat Divertimento, K.270, written in January 1777, is the final piece in the *Tafelmusik* series. The airily exuberant first movement, a full-fledged sonata form, is followed by three dance-based movements: a gavotte for the Andantino (in miniature sonata form), a witty minuet and Trio for the third movement, and a quick *contredanse* for the Presto finale.

Unlike the purely abstract music of Handel and Mozart on this program, the pieces by **Richard Strauss** (1864-1949) and Michael Gandolfi use musical means to tell stories. Strauss's Till Eulenspiegel was a real historical figure, while Gandolfi's Pinocchio emerges from the mist of numerous legends through the famous tale by Carlo Collodi. Both characters are adventurous rogues, and both end up being hanged at the end of these pieces. The wooden Pinocchio is brought back to life for other adventures, but Till has no such luck.

David Carp's arrangement of Strauss's 1895 tone poem assigns the wind parts from the original orchestral setting to the winds of the present ensemble, with the string parts and percussion effects being given to the pianist. The descending cadenza for the violin is transformed into an equally Romantic passage of Lisztian piano textures. This transcription was done on a commission from the Laureate Ensemble (made up of woodwind quintet and piano), which was searching for new repertoire following too-frequent performance of Pou-



lenc's *Sextuor*. Carp completed his arrangement of *Till Eulenspiegel* in August 1979, since which time it has received numerous international performances and two recordings. The New Yorker David Carp is an accomplished recorder player, arranger, and music engraver. He has played solos with the Brooklyn Philharmonic and the Orchestra of St. Luke's, and has been recorded on the Nonesuch and Telarc labels, among others. His arrangements are distributed by the Theodore Presser Company. For fifteen years he was a programmer and producer at WNYC-FM in New York, creating documentaries and features on classical and jazz musicians including Leonard Bernstein and Milt Hinton. He is currently the archive librarian for the Milken Archive of American Jewish Music.

**Michael Gandolfi** was born on July 5, 1956, in Melrose, Massachusetts. He came to music, like many of his generation, through an interest in rock and roll and jazz, having begun teaching himself guitar at age eight. He attended the New England Conservatory, where he received his bachelor's and master's degrees, and where he has returned as a faculty member. An alumnus of the Tanglewood Music Center's composition program, he is also a faculty member at Tanglewood. Robert Spano led the Boston Symphony Orchestra in performances of Gandolfi's orchestral work *Points of Departure* in April 1998. Upcoming performances of his work include Boston Musica Viva performances of *Pinocchio's Adventures in Funland*. Current projects include a piano concerto commissioned by the Michael Vyner Trust and a commission for the Pro Arte Chamber Orchestra. His music is recorded on the Deutsche Grammophon and CRI labels.

Gandolfi's *Geppetto's Workshop* was commissioned by Boston Symphony Orchestra associate principal flute Elizabeth Ostling and premiered by Ms. Ostling with pianist Hugh Hinton on May 12, 1998, in Jordon Hall, Boston. The composer's own program note, printed below, explains the "plot."

—Robert Kirzinger

*Geppetto's Workshop* is a four-movement piece based on the first several chapters of Collodi's *The Adventures of Pinocchio*. The piece is programmatic; the musical ideas were conceived in response to the discreet images that I gleaned from the story.

The first movement describes the creation of Pinocchio. A piece of wood with magical powers (it laughs when scratched and cries when cut) is given to Geppetto by a carpenter friend. The opening chords heard in the piano, which consist entirely of major triads going at great speed, represent Pinocchio 'trapped' in this piece of wood. As Geppetto sculpts the wood, the triads 'spread out' and Pinocchio (the flute) first emerges in unison with the top-

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most voice of the piano texture. As Pinocchio develops through Geppetto's fine crafting, he immediately reveals his mischievous nature: the moment Geppetto carves an arm from the wood, it reaches out and grabs his glasses; the leg he carves kicks him; when he finishes the body of Pinocchio, before he has time to form ears, Pinocchio scurries out of the workshop, pursued by Geppetto, creating great trouble for them both (Geppetto is improperly taken to jail!). Later, Pinocchio experiences hunger for the first time and unsuccessfully seeks food. He returns to the workshop and awaits Geppetto's return. They have a reconciliation and Geppetto, after managing some necessary repairs to Pinocchio, agrees to assist Pinocchio in his desire to attend school, by selling his only coat to raise money for the purchase of a school-book.

The second movement begins with Pinocchio's walk to school. Soon after leaving the workshop, he approaches a puppet theater with great curiosity. He sells his schoolbook to raise the two-cent admission. When he enters the theater, the puppets, 'Punch and Judy' and Harlequin, beckon him and all four frolic on stage. This incites 'Fire-Eater', the puppet master, who angrily removes Pinocchio from the stage and commands the other puppets to start the show. After the show, Fire-Eater intends to use Pinocchio as firewood to sustain the dwindling fire for his roast goat. Pinocchio pleads for his life, convincing the Fire-Eater to spare him. Pinocchio then defends Harlequin, whom the Fire-Eater next seeks to keep his goat cooking. Thanks to Pinocchio's persuasive powers, the Fire-Eater settles for a rare roast!

The third movement centers on the Talking Cricket, a major character in the story, who regularly warns Pinocchio of impending danger. I used the piano as a chorus of nocturnal, chirping crickets, over which the flute 'speaks' the Talking Cricket's wise advice.

The fourth movement begins with Pinocchio reflecting on the Talking Cricket's advice (initially the cricket chorus is heard, two octaves higher, as if lodged in Pinocchio's distorted memory), which he quickly twists into a carefree figure. Of course, Pinocchio ignores the Talking Cricket's advice to avoid nighttime travel through the woods. The murderous fox and cat soon engage Pinocchio in an all-night chase. Ultimately he is caught, and as he struggles to stay alive he wishes for Geppetto to save him (the triads-music from movement one is heard, reminiscent of Pinocchio as he first appeared to Geppetto). Pinocchio makes a final escape effort before succumbing in one last gasp (on C, the central pitch of the piece). Although the murderers hang Pinocchio at this point in the story, don't despair; the Blue-Fairy summons a crow to resuscitate Pinocchio, and his adventures continue.

—Michael Gandolfi

## ARTISTS

**Elizabeth Ostling** joined the Boston Symphony Orchestra as assistant principal flute in September 1994. After serving as acting principal from March 1995, she became the BSO's associate principal flute as of the 1997-98 season. She is also principal flute of the Boston Pops Orchestra. Ms. Ostling grew up in Ridgewood, New Jersey, and graduated in May 1994 from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Fellow at the Tanglewood Music Center she was the featured soloist during Tanglewood's annual Festival of Contemporary Music in Michael Gandolfi's chamber concerto, *Caution to the Wind*. More recently she commissioned and in May 1998 premiered Mr. Gandolfi's *Geppetto's Workshop* for flute and piano. Ms. Ostling's appearances as soloist with orchestra have included engagements with the Boston Pops Orchestra and the New Jersey Symphony Orchestra. She spent a summer season as rotating principal with the National Repertory Orchestra of Colorado and was a featured soloist on the "Young Artists Showcase" over WQXR in New York and on numerous nationally syndicated radio broadcasts from Curtis. A frequent performer in solo and chamber recitals, she has appeared in the Boston area with the Boston Symphony Chamber Players and the Boston Artists Ensemble.

Born in Saskatoon, Saskatchewan, Canada, and a graduate of the Curtis Institute of Music, **Mark McEwen** became the Boston Symphony's second oboe in September 1996, having previously been acting principal oboe of Canada's National Arts Centre Orchestra in Ottawa, and principal oboe of the Florida Orchestra and the Music Festival of Taipei. Mr. McEwen played oboe and English horn with the Milwaukee Symphony during the 1993-94 season and has performed as soloist with the Elora Festival of Ontario and the Orchester Staatsbad Meinberg in Germany. An alumnus of the Tanglewood Music Center, he has also held fellowships at Aspen and with the Colorado Philharmonic.

**Robert Sheena** joined the Boston Symphony Orchestra as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Mr. Sheena was English horn and assistant principal oboe of the Hong Kong Philharmonic from 1987 to 1991, and of the San Antonio Symphony from 1991 to 1994. He has been a featured soloist in Boston Symphony performances of André Previn's *Reflections* and Sibelius's *The Swan of Tuonela*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony Orchestra and was recorded with that ensemble in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz.

**Thomas Martin** joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, he graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. Mr. Martin performs frequently as a recitalist and chamber musician; he has been heard on "Morning Pro Musica" on WGBH radio and has also appeared in the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

**Gregg Henegar** joined the Boston Symphony Orchestra as its contrabassonist in the fall of 1992, having held the same position with the Houston Symphony since 1975. A devoted advocate of new works for his instrument, Mr. Henegar has performed frequently as soloist in Donald Erb's

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Contrabassoon Concerto, commissioned by the Houston Symphony for Mr. Henegar in 1985 and later recorded with the London Philharmonic. Mr. Henegar studied bassoon with George Goslee at the Cleveland Institute of Music and with Sanford Berry at the University of Illinois. A faculty member at the New England Conservatory of Music, Mr. Henegar is the author of "Modern Exercises for the Contrabassoon" and also teaches at the Tanglewood Music Center.

Bassoonist **Roland Small** grew up in Dayton, Ohio, began his musical training when he was nine, and continued his studies at Indiana University; he also studied privately with Leo Reines, Roy Houser, Ralph Lorr, and Sol Schoenbach. After holding positions with the Dallas Symphony, the National Symphony Orchestra, the Portland (Oregon) Symphony, and the Yomiuri Orchestra of Tokyo, he began an eight-year tenure with the Vancouver Symphony in 1967, then joined the Boston Symphony Orchestra in 1975. A student at the Tanglewood Music Center in 1952, Mr. Small participated at the summer festivals under Rudolf Serkin's direction in Marlboro, Vermont, from 1956 to 1962.

Born in Philadelphia, **Richard Mackey** joined the horn section of the Boston Symphony Orchestra in January 1973. Mr. Mackey began his musical training at the age of eleven with trumpet and switched to the horn two years later. A Tanglewood Music Center alumnus, he attended the New England Conservatory of Music, where he studied horn with former BSO principal William Valkenier and solfège with Gaston Dufresne, who was also with the Boston Symphony. During his career Mr. Mackey was a member of the orchestras of Kansas City, San Antonio, Detroit, New Orleans, and Cleveland; he left the Cleveland Orchestra in 1963 to become solo horn of the Japan Philharmonic, performing under Seiji Ozawa with that orchestra many times. Before joining the BSO he was a freelance musician in the Los Angeles studios for eight years and attended the Marlboro Music Festival in Vermont for nine summers. His first and continuing musical love is Mozart; he collects scores, facsimiles, books, first and early editions, and just about anything relating to the composer. Mr. Mackey teaches at the New England Conservatory of Music and at Boston University.

Originally from West Orange, New Jersey, and now living in Lincoln, **Jonathan Menkis** received his bachelor's degree from Ithaca College in 1981, then joined the Sacramento Symphony Orchestra as its associate principal horn. He became assistant principal horn with the New Orleans Philharmonic the following season and was appointed to the Boston Symphony Orchestra's horn section in 1984. Mr. Menkis has been a member of the Colorado Philharmonic Orchestra, the Colorado Music Festival Orchestra, and the American Wind Symphony Orchestra. An occasional soloist in the Boston area and a frequent performer of chamber music, he is on the faculty of the New England Conservatory of Music and was previously on the faculty of the Boston Conservatory.

Equally at home in twentieth-century music and the standard repertory, pianist **Hugh Hinton** performs widely as both soloist and chamber musician. In 1997 the United States Information Agency named him an Artistic Ambassador, leading to concert performances and educational activities throughout the Middle East. Mr. Hinton has played with The Core Ensemble—a nationally recognized trio with the unique instrumental combination of cello, piano, and percussion—since its inception in 1993. From 1991 to 1995 he performed with the contemporary music ensemble Boston Musica Viva. In 1996 New World Records released his recording of Donald Martino's Twelve Preludes for solo piano. Highlights of his summer schedule include concerts at the Tanglewood and Monadnock music festivals, and a solo performance on "Art of the States," a radio program broadcast in more than sixty countries around the world. Also a committed teacher, Mr. Hinton serves as instructor of piano at the Longy School of Music in Cambridge and has also taught music history at the New England Conservatory. He has won prizes in the Robert Casadesus and Washington International competitions and has received the Arthur Foote Award from the Harvard Musical Association. Mr. Hinton earned his bachelor's degree from Harvard University and his master of music degree at the New England Conservatory, where he is currently completing the doctor of musical arts program.

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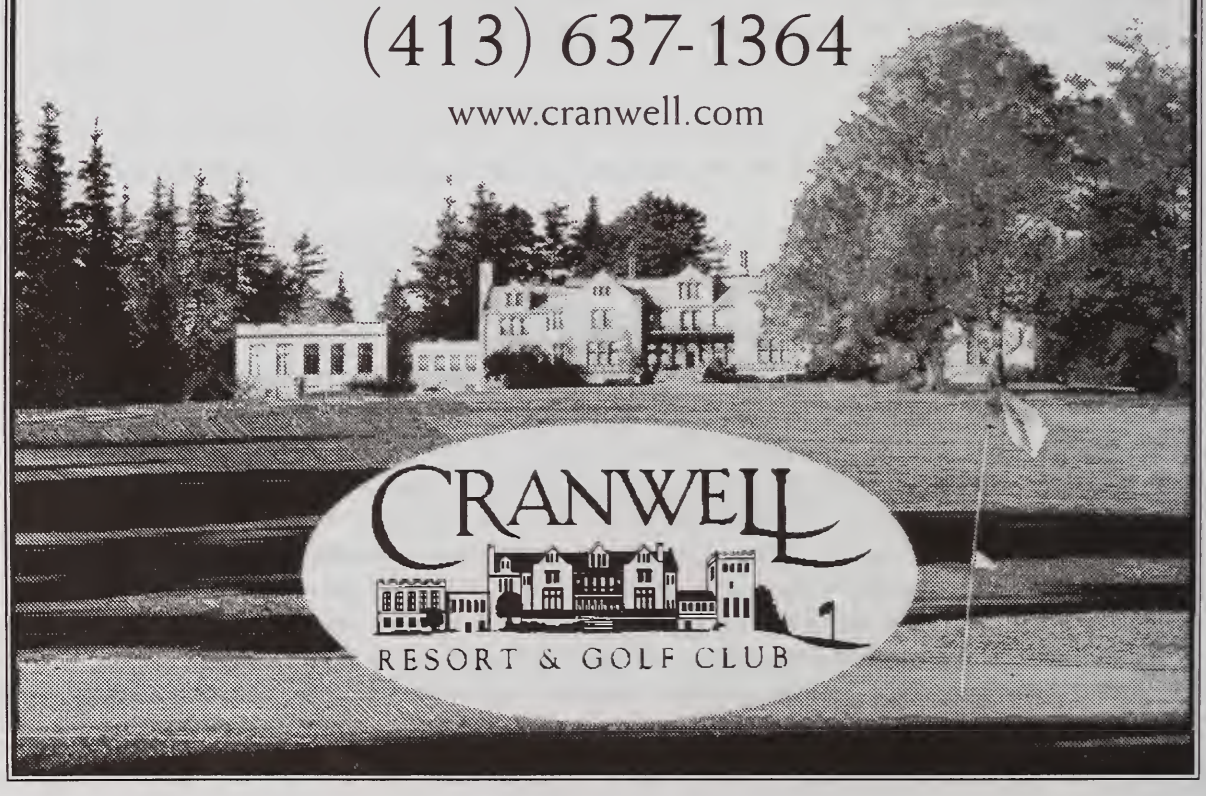

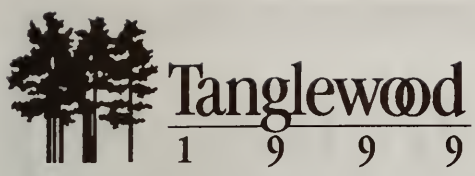

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## NOTES ON THE PROGRAM

**BENJAMIN BRITTEN** (1913-1976)

***Sinfonia da Requiem*, Opus 20**

*First performance: March 30, 1941, New York Philharmonic, John Barbirolli cond.*
*First BSO performances: January 1942, Serge Koussevitzky cond.*
*This is the BSO's first Tanglewood performance.*

**WOLFGANG AMADÈ MOZART** (1756-1791)

***Sinfonia concertante in E-flat*, K.364(320d), for violin, viola, and orchestra**

*First performance: Date unknown; probably composed summer 1779*
*First BSO performances: November 1915, Karl Muck cond., Anton Witek, violin soloist; Emile Férir, viola soloist*
*First Tanglewood performance: July 24, 1949, Serge Koussevitzky cond., William Kroll and Joseph de Pasquale, soloists*
*Most recent Tanglewood performance: July 29, 1995, Jukka-Pekka Saraste cond., Maxim Vengerov and Yuri Bashmet, soloists*

**ANTONÍN DVOŘÁK** (1841-1904)

**Romance in F minor for violin and orchestra, Opus 11**

*First performance: December 9, 1879, Orchestra of the National Theater, Prague, Adolf Čech cond., Josef Markus, violin soloist*
*First BSO performances: November 1967, Erich Leinsdorf cond., Itzhak Perlman, violin soloist*
*This is the BSO's first Tanglewood performance (though Isaac Stern was soloist for a Tanglewood Music Center Orchestra performance on July 13, 1997, Robert Spano cond., as part of that summer's Leonard Bernstein Memorial Concert)*

**EDWARD ELGAR** (1857-1934)

***In the South* (*Alassio*), Overture, Opus 50**

*First performance: March 16, 1904, at Covent Garden, Hallé Orchestra, Elgar cond.*
*First BSO performances: December 1905, Wilhelm Gericke cond.*
*This is the BSO's first Tanglewood performance.*

While only one of tonight's works—the *Sinfonia da Requiem* by Benjamin Britten—is a full-fledged symphony, the other three were all conceived with symphonic dimensions very much in mind. Wolfgang Amadeus Mozart effortlessly combined symphonic breadth with gymnastic concerto populism in his wonderful *Sinfonia concertante*. The Romance by Antonín Dvořák had its genesis in a string quartet—the chamber equivalent of a symphony—hence its concern with important emotional issues; while *In the South*, by Edward Elgar, grew out of postponed plans for a symphony. In all four works, the symphonic subtext results in an elevated music-of-ideas which reflects each composer's most intense mode of thought—a mode seldom discernible when a composer plies less demanding forms.

Never, surely, has an artistic commission agglomerated a stranger variety of bedfellows than in the case of **BENJAMIN BRITTEN**'s *Sinfonia da Requiem*. Solicited in the early days of World War II for festivities commemorating the Japanese Royal dynasty's 2600th anniversary, the score was procured by Japanese officials through the British Council from an English pacifist composer who was then taking refuge in neutral America and con-

templating permanent emigration. Britten promised a non-political *Sinfonia da Requiem*, delivering it in June 1940. Soon, however, the improbable alliance collapsed. The Japanese excluded Britten's piece from the celebrations, complaining that its "purely religious music of a Christian nature" failed to "express felicitations for [our] 2600th anniversary." Fortunately, Britten did not have to wait long for a premiere: his English compatriot John Barbirolli, then music director of the New York Philharmonic, introduced the *Sinfonia da Requiem* with that orchestra at Carnegie Hall on March 30, 1941. Britten felt it was his "best [score] so far... although to me it is so personal and intimate a piece that it is rather like those awful dreams where one parades about the place naked."

Crucial themes in the first movement *Lacrymosa* are (1) an undulating lament that first steals in in cellos over the retreating thuds of the opening funeral procession; (2) menacing antiphonal triads alternating between shrill treble and snarling bass; and (3) a slow reiterated two-note figure of a rising seventh, introduced by saxophone. Frenzied galloping rhythms built from repeated-note shards dominate the *Dies irae*, a demonic scherzo that features a *moto perpetuo* "last trumpet" and introduces the human element in a rising plea-theme that generates polyphonic imitations. A protracted diminuendo with numerous "false endings" leads to the *Requiem aeternam* finale, where falling woodwind melodizing, pungently harmonized,


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conveys serenity underlain by memories of anguish.

Almost certainly written in 1779 in Salzburg, **WOLFGANG AMADÈ MOZART**'s *Sinfonia concertante* in E-flat for violin and viola—his last and greatest string concerto—was in large measure inspired by his special love of the viola (a predilection he shared with Bach, Dvořák, Haydn and Hindemith). Intending to play K.364's viola part himself, Mozart added a special twist, calling for the instrument to be tuned a semitone higher than normal. He could thus use the fingerings for D—a comfortable key for strings—and the music would emerge in E-flat. (Modern violists seldom adopt this *scordatura* tuning: there is too much danger that the instrument's pegs will slip under the pressure of metal strings.)

To emphasize the equality of the violin and viola soloists, Mozart devised an unusual parity between orchestral violins and violas. To the normal complement of higher strings—first violins, second violins, and violas—Mozart added a second viola section: an additional voice that imparts dark robustness to the texture. The initial *ritornello* seethes with energy, yet also makes room for playfulness in a *pizzicato*-accompanied oboe-horn interplay. The soloists' entrance, a wondrously subtle moment, launches a sustained *cantilena* in octaves, the two playing as if they were a single instrument. They then alternate as individuals, often echoing each other, and at last interweave floridly near the exposition's close. In the recapitulation, violin and viola often reverse their original "leader-vs.-echo" roles.

After the joy of the first movement, Mozart provides one of his most somber laments. The violin's first solo melody reveals even more poignancy when taken up by the dusky voice of the viola. Later the orchestra consoles with a floated theme in canon, and the soloists ornament this without impairing its introverted tranquility. Mozart's Presto finale is all ebullience, based on an orchestral tune that belies its resolute character by chuckling at itself. The soloists enter with a jaunty melody enlivened by snapped "Lombard" rhythms. Toward the close, both violin and viola make solo excursions into the stratosphere.

**ANTONÍN DVOŘÁK**'s extraordinary gifts were evident even in his earliest works, but it took him years to balance his creative exuberance with structural economy. His apprentice scores tended to sprawl—a failing that spoiled his String Quartet No. 5 in F minor, Opus 9 (1873). The composer withheld this piece, deciding that its passionate expressivity did not compensate for its diffuseness. In 1877, however, Dvořák decided that the main theme of its


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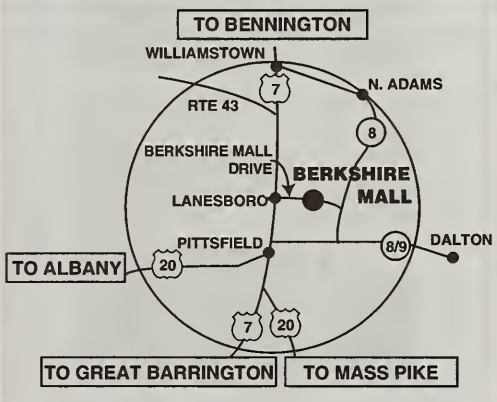


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second-movement Andante was too good to waste, and wedded this melody to new material in a Romance for violin and small orchestra. Published in 1879 as his Opus 11, the Romance opens with a *tutti* that seems like an introduction but is actually an integral part of the principal subject. A second subject brings an effusive solo theme against syncopated accompaniment. Florid passagework leads to an orchestral climax from which the introduction reemerges. In the reprise, the soloist has new things to say about the main theme before returning via trills to the melody in its original form. The second subject's reprise is also varied, with its solo violin theme transferred to the bass.

By the turn of our century **EDWARD ELGAR** had earned recognition as England's first world-class composer since the death of Purcell more than two centuries before. Now at his creative peak, Elgar was producing work after work of high quality, with the *Enigma* Variations (1898-99) followed by his hugely successful oratorio *The Dream of Gerontius* (1899-1900), the sparkling *Cockaigne* Overture (1900-1901), and his first two *Pomp and Circumstance* marches (1901).

By 1903, word had spread that the composer was at work on his first symphony. When an unprecedented three-concert Elgar Festival was announced late that year, scheduled for March 1904, the press reported that the new symphony would climax the gala events: Elgar, then at Alassio in Italy, was putatively putting final touches on the score. On his return to England in January, however, Elgar declared it "impossible" to finish the symphony in time. Instead, he would unveil a new concert overture begun at Alassio: a programmatic work depicting "the thoughts and sensations of one beautiful afternoon in the Vale of Andora." Having completed *In the South (Alassio)*, Opus 50, on February 21, 1904, Elgar himself con-


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ducted the premiere on March 16. (His First Symphony did not appear until 1908.)

The form of *In the South* resembles a sonata structure, in that Elgar provides an exposition and a recapitulation; instead of a development section, however, there are two strongly contrasted independent episodes. Elgar penned quotes from Byron and Tennyson into the manuscript but did not include them in the published score. The jubilant opening theme conveys all the headlong energy of Richard Strauss at his most extroverted. A quiet, plaintive melody (Tennyson's "palm, orange blossom, olive, aloe, maize and vine") dominates the second thematic group. Then a weighty and bellicose oration, inspired by the viaduct at Turbia, evokes trudging Imperial Roman legions—"strife and wars... 'drum and tramplings.'" A murmured *canto popolare* later appears in violas, soon taken up by horn; and with the reprise of the joyous opening, *In the South* presses to a triumphant conclusion.

—Benjamin Folkman

Benjamin Folkman, Gold Record-winning collaborator on the album "Switched-On Bach," is also a prominent New York-based lecture and concert annotator whose articles have appeared in *Opera News*, *Stagebill*, *Performing Arts*, and other publications.

## GUEST ARTISTS

### Jeffrey Tate

Jeffrey Tate has been principal conductor of the English Chamber Orchestra since 1985 and in November 1996 was named principal conductor of "Viennese Sommerfest," the summer festival of the Minnesota Orchestra. He was music director of the Rotterdam Philharmonic from 1990 to 1993 and principal conductor of the Royal Opera, Covent Garden, from 1986 to 1993. From 1991 to 1998 he was principal guest conductor of the Orchestre National de France. This season Mr. Tate conducted the first complete production of Wagner's *Ring* cycle in Australia, recreating the Pierre Strosser production he led in 1994 at the Théâtre Musicale de Paris/Châtelet (the first complete *Ring* in Paris since the end of World War II). He also led a new production of Berg's *Wozzeck* at the Paris Opera and returned to the Rome Opera for Britten's *A Midsummer Night's Dream*. His close collaboration with that company continues next season with *Mahagonny* and in 2000-01 with *Lohengrin*. Since coming to prominence after his 1978 debut with *Carmen* at the Göteborg Opera, Jeffrey Tate now regularly conducts the world's leading opera companies; he is particularly esteemed for his interpretations of Mozart, Strauss, and Wagner, as well as the French repertoire. In the spring of 1995 he returned to the Châtelet in Paris for a new production of Britten's *Peter Grimes*. In June 1995 he led Gluck's *Orfeo ed Eurydice* at the Geneva Opera, marking the final production during the tenure of Intendant Hugues Gall, who invited him to conduct *Così fan tutte* for the reopening of Paris's Palais Garnier when Mr. Gall was named the new Intendant of that theater. Mr. Tate made his North American debut in 1979, replacing James Levine on three hours' notice for a performance of Berg's *Lulu* at the Metropolitan Opera, where he has since conducted numerous other productions. In San Francisco he has conducted Strauss's *Elektra* and Mozart's *The Marriage of Figaro*. A prolific recording artist, he has led the English Chamber Orchestra in recordings of the complete Mozart symphonies and the complete Mozart piano concertos with soloist Mitsuko Uchida. Other recordings include Mendelssohn's *Midsummer Night's Dream* music and Bruckner's Ninth Symphony with the Rotterdam Philharmonic, Grieg's *Peer Gynt* with the Berlin Philharmonic, and the Ninth symphonies of Schubert and Beethoven with the Dresden Staatskapelle. His extensive opera catalog includes Strauss's *Arabella*, Humperdinck's *Hänsel und Gretel*, Offenbach's *Tales of Hoffmann*, and Berg's *Lulu*. Born in Salisbury, England, Jeffrey Tate studied medicine at the University of Cambridge, qualifying as a doctor at London's St. Thomas's Hospital. His great interest, however, was

music, and he joined the Covent Garden staff in 1970 as a répétiteur, remaining through 1977 and working with such conductors as Colin Davis, Carlos Kleiber, John Pritchard, and Sir Georg Solti. He was made a Knight Commander of the British Empire in England and in France was named a Chevalier des Arts et des Lettres. Mr. Tate made his Boston Symphony debut in April 1986 and appeared most recently with the BSO leading subscription concerts this past March.

**Ariel Shamai**

Making his Boston Symphony debut in this concert, violinist Ariel Shamai made his debut with the Israel Philharmonic Orchestra at age fifteen collaborating with Pinchas Zukerman. He has since been a guest with that orchestra several times under the direction of Zubin Mehta and has appeared with all the major orchestras in Israel, as well as with the Chicago Symphony, the Baltimore Symphony, the Pittsburgh Symphony, the New Jersey Symphony, the Cape Town Symphony, the Natal Philharmonic in South Africa, and others. As a chamber musician he has collaborated with such prominent artists as Bernard Greenhouse, Leslie Parnas, Ralph Kirshbaum, Michael Tree, and Pinchas Zukerman, among others. Festival appearances have included Ravinia, Spoleto USA, the Santa Fe Chamber Music Festival, the Baltimore Symphony's Summer MusicFest, Salzburg, and the Schleswig-Holstein Festival in Germany. Mr. Shamai began his musical training at age six with Valerie Blütner and continued later with the acclaimed Israeli musician Chaim Taub. Supported by the America-Israel Cultural Foundation, the Ilona Feher Music Center, and the ISEF Foundation, he came to New York to study with Pinchas Zukerman and his associate, Patinka Kopec, at the Manhattan School of Music. Mr. Shamai was featured in the Israel Philharmonic's sixtieth-anniversary gala concert with Isaac Stern, Pinchas Zukerman, Itzhak Perlman, Zubin Mehta, Daniel Barenboim, and others; this concert was broadcast worldwide (including throughout the United States by PBS) and has been released on both compact disc and video by BMG Classics. Highlights of Mr. Shamai's

recent schedule have included a gala concert with the National Symphony Orchestra at the Kennedy Center, tours in Switzerland and France including a recital at the Louvre in Paris, and appearances with the National Arts Centre Orchestra in Ottawa, with the New Jersey Symphony, and at the Santa Fe Chamber Music Festival. Mr. Shamai plays a Petrus Guarnerius violin loaned by the America-Israel Cultural Foundation.

**Pinchas Zukerman**

Equally respected as a violinist, violist, conductor, chamber musician, and teacher, Pinchas Zukerman has been winning critical and public acclaim for nearly four decades. In April 1998 he was appointed music director of the National Arts Centre Orchestra of Canada, an involvement that includes eight weeks in Ottawa each season as well as touring, recording, and educational outreach activities with the orchestra. In addition to that position, he is currently music director of the Baltimore Symphony's Summer MusicFest, music director of the Ilona Feher Music Center in Holon, Israel, and chair of the Pinchas Zukerman Performance Program at the Manhattan School of Music. Mr. Zukerman regularly performs with the world's finest orchestras. From 1980 to 1987 he was music director of the Saint Paul Chamber Orchestra. He was also music director of the South Bank Music Festival for three years, principal guest conductor of the Dallas Symphony for two years, and principal guest conductor of the Dallas Summer Music Festival for three years. A frequent chamber music performer, he has appeared worldwide with such friends and colleagues as Daniel Barenboim, Vladimir Ashkenazy, Itzhak Perlman, Lynn Harrell, the Tokyo String Quartet, and the late Jacqueline du Pré. Now an exclusive recording artist with BMG Classics/RCA Victor Red Seal, he previously recorded for Angel, CBS, Deutsche Grammophon, London, and Philips. His extensive discography contains more than 100 titles and has earned him twenty-one Grammy nominations and two awards, for "Best Chamber Music Performance" in 1980 and "Best Classical Performance, Instrumental Soloist Without Orchestra" in 1981. Mr. Zukerman's 1998-99 season included engagements as both conductor and soloist on both sides of the Atlantic. In celebration of his fiftieth birthday he led the English Chamber Orchestra—with which he began his conducting career in 1970—on a nine-city North American tour. The tour featured a new work written for the occasion by Mr. Zukerman's longtime friend and collaborator Marc Neikrug, who also joined him for recital engagements in Italy, Germany, Spain, France, Poland, the United Kingdom, and North America. Born in Tel Aviv in 1948, Pinchas Zukerman studied music with his father, first on the recorder and clarinet, later on the violin. He soon began violin lessons with Ilona Feher, in whose name he founded a school in Holon, Israel. In 1962 he came to America with the support of Isaac Stern, Pablo Casals, and the America-Israel Cultural Foundation, and began his studies at the Juilliard School with Ivan Galamian, with scholarships from both Juilliard and the Helena Rubenstein Foundation. In 1967, he won first prize at the twenty-fifth Levintritt Competition. Mr. Zukerman made his Boston Symphony debut at Tanglewood in July 1969 as soloist in the Tchaikovsky Violin Concerto and first conducted the BSO in July 1977. His most recent BSO appearances took place at Tanglewood in August 1995 when he conducted an all-Mendelssohn program, and at Symphony Hall this past March when he was soloist in music of Bruch and Dvořák under the direction of Jeffrey Tate.

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## NOTES ON THE PROGRAM

### GUSTAV MAHLER (1860-1911)
### Symphony No. 7

*First performance: September 19, 1908, Prague, Mahler cond.*
*First BSO performances: October 1948, Serge Koussevitzky cond.*
*Only previous Tanglewood performance: July 27, 1991, Simon Rattle cond.*

No composer ever found the medium of song so powerful a generating force for his symphonies as did Mahler. Even his purely instrumental works are imbued with the spirit of his song compositions, and analysts have grouped them into categories according to their varying connections with his song output. It was after completing his First Symphony (composed 1884-87) that Mahler discovered and began to exploit the folk-oriented poems of *Des Knaben Wunderhorn*. From that point to the turn of the century, all of his work was infused with the influence of the *Wunderhorn* poems, either because he set the texts as songs and incorporated

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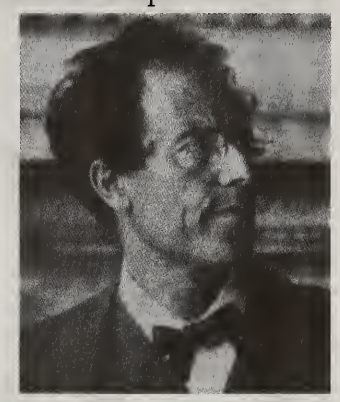
them into the Second, Third, and Fourth symphonies, or because he adapted song settings into symphonic form ("St. Anthony of Padua's Sermon to the Fishes" was composed as a song and simultaneously expanded in purely instrumental form as a movement of the Second Symphony). Thus all three of the symphonies composed at that time are referred to as the *Wunderhorn* symphonies.



But in 1901 Mahler began to set the poetry of Friedrich Rückert. The songs that came out of his new interest were less "folkish," more internalized; they are characterized by an almost chamber-music delicacy of orchestration, a feature that was to be more and more apparent in Mahler's symphonies, however large the orchestral forces grew. To Rückert's texts Mahler composed his greatest song cycle, *Kindertotenlieder* (*Songs on the Death of Children*), and a set of unrelated songs including one of his most typical and best-known, "*Ich bin der Welt abhanden gekommen.*" The "Rückert symphonies"—the Fifth, Sixth, and Seventh—are grouped together partly because of expressive connections with the Rückert songs, partly because they form a purely orchestral trilogy nestled between symphonies that require vocal forces for their execution, and partly because of internal connections that make them as a group more similar than different.

All three of these purely orchestral symphonies lack any explicit program, but Mahler no doubt still felt the same way as he had in 1896, when he wrote to Max Marschalk concerning his First Symphony, which had once had a sort of literary program that Mahler later suppressed:

> I worked out the title and these explanatory notes retrospectively. My reason for omitting them this time was not only that I thought them inadequate—in fact, not even accurate or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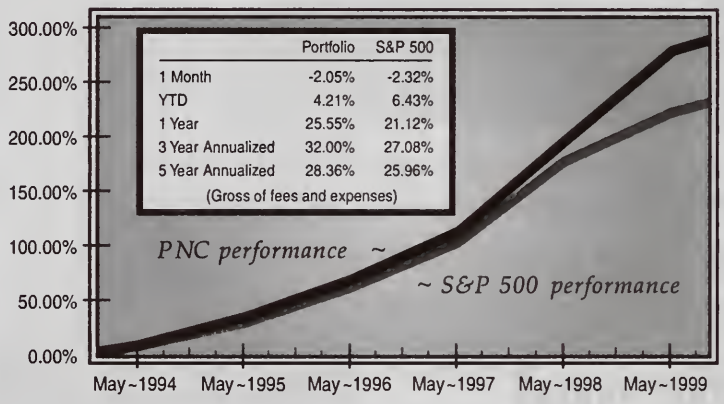


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> relevant—but that I have experienced the way the audiences have been set on the wrong track by them. Believe me, even Beethoven's symphonies have their inner programs, and closer acquaintance with such a work brings understanding of the development of feeling appropriate to the ideas. It will eventually be the same with my works.

As far as Mahler's Fifth, Sixth, and Seventh symphonies were concerned, "closer acquaintance" was for a long time difficult to achieve, since they were performed rarely or only in excerpts (such as the famous Adagietto of the Fifth). But the availability of recordings—and no composer has benefited so much as Mahler from the arrival of long-playing records—allows anyone to develop the kind of familiarity Mahler felt was necessary to appreciate the "inner program."

During the years of the "Rückert symphonies," Mahler spent the winter months in the post of General Music Director of the Vienna Opera, supervising one of the most brilliant periods in the history of that institution. Of necessity he was a "summer composer," since details of administration and performance took up his attention in the winter (and he characteristically threw himself into each project with full energy). So during the summers he and his family went to a vacation home in Maiernigg on Lake Wörth in Carinthia; here he completed the Fourth and began the Fifth symphonies before his marriage and later finished the Fifth through Eighth symphonies, all with remarkable speed. (That region of Austria


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must be overflowing with music; it is the same lake where Brahms had summered when he wrote his Second Symphony, Violin Concerto, and G major violin sonata.)

These years of rapid and confident composition corresponded to the earliest and happiest years of Mahler's marriage to Alma Maria Schindler, a period that also saw the births of their two daughters, to whom Mahler was intensely devoted. Apparently Alma's influence and support and the joys of family life were a strong impetus to creation. This is especially obvious if we compare Mahler's output from his marriage in 1902 to 1907—four huge symphonies—with the entire twenty years preceding—four symphonies, a cantata, and songs. Clearly he was feeling his abilities in the most positive sense during these years, and he composed with remarkable fluency. And, despite the quite unflattering picture that Alma painted of Mahler in her memoir of their life together (written, of course, after his death, when he could not object), Mahler was not the neurotic psychological cripple filled with death-yearnings that is often portrayed. In fact, until very recently, most biographers have emphasized the undoubted oddities and quirks and ambivalent elements of his character, colored by Alma's recollections, and overlooked the energy and vitality that he displayed as well.

Mahler's regimen in Maiernigg was vigorous. It began with a dive into the lake and an underwater swim as long as he could hold his breath; it continued later in the day with a hike —always taken at a bold clip—and mountain climbing. All this activity, it seems, was put to the service of generating and working out musical ideas. He had already completed the Fourth Symphony there in 1900 and began the Fifth along with some Rückert settings in 1901, the summer before he met Alma. By the following summer he was married to her, and she was expecting the birth of their first child (the wedding had been hastened a bit by her pregnancy). During that summer he finished the Fifth Symphony, which Michael Kennedy has aptly characterized as Mahler's "*Eroica*," passing from tragedy to triumph. During the summers of 1903 and 1904 he wrote the Sixth Symphony, starting in on the Seventh in the latter year. He finished the Seventh in 1905 and composed most of the Eighth in 1906.

It was during the summer of 1907 that the apparently steady upward course of his career came grinding to a halt. He had already handed in his resignation to the Vienna Opera, though no successor was found until late in the summer. But his elder daughter Maria died on July 5, a devastating blow to the composer, who adored her almost to distraction. Alma's mother, who had come out of Vienna to help in this crisis, herself suffered a heart attack, and the strain affected Alma's heart too. When Mahler jokingly suggested to the doctor that perhaps his heart ought also to be examined, he learned for the first time of a heart lesion, subsequently confirmed by two Viennese specialists. From now on his active life was severely

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restricted; the pastimes he most enjoyed were to be omitted entirely or drastically cut down. Thoughts of death that had been purely philosophical or mystical now became impending reality. His music, too, responded to the change. Mahler's last three compositions—*Das Lied von der Erde* and the Ninth and unfinished Tenth symphonies—all express in various ways and with ineffable delicacy his sense of the fragility of life and the sorrow of leavetaking.

But the Rückert symphonies predate the crisis, and although some of them deal with tragic themes, the overall character of the three is affirmative. This is especially true of the Fifth and Seventh, the pillars surrounding the "Tragic" Symphony, as Mahler called the Sixth for a time. The two gigantic flanking works show a number of similarities. Both begin in a minor key a semitone below the concluding key (which in both cases is in the major mode). In both, the overall structure consists of five movements grouped into a subdivision of three units (though the groupings are differently accomplished). When one adds to this the fact that the opening theme of the Seventh bears a striking resemblance to that of the Sixth, it is easy to see why the Seventh has been branded as "repetitive." But the sequence of moods is very different, and the diverse character of the different movements yields all in all an effect quite different from that of either of the earlier works. And the fact that Mahler confessed to having written the second and fourth movements a full year before the rest has allowed easy potshots from those who wish to claim that the piece lacks unity. But it is the end product that determines whether it is unified, not the circumstances of its composition.

During the summer of 1904 Mahler wrote the two movements headed "*Nachtmusik.*" This was not a reference to Mozart's "little" night music; they reflect Mahler's interest in the moods, whims, and fancies of the night—especially in the form the symphony finally attained, with an oddly dark and mysterious scherzo between the two nocturnes. This emphasis on things nocturnal has caused the symphony to be nicknamed "*The Song of the Night*," but the name is neither authentic nor appropriate, since it does not in any way fit the two large outer movements.

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- Thomas Carlyle

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After he had finished the second and fourth movements, Mahler had great difficulty in deciding how to fit them into a symphony. It was basically a problem of finding a way into the work, a way of beginning the other movements (and even of determining their basic mood), and of fitting the whole together. The problem lingered unsolved during the winter season of 1904-05. When the solution came to him during his vacation at Maiernigg, it was unexpected but welcome, as he recalled in a letter to Alma written in 1910, five years after he saw the way out of his difficulty:

> In art as in life I am at the mercy of spontaneity. If I had to compose, not a note would come...I made up my mind to finish the Seventh, both Andantes of which were then on my table. I plagued myself for two weeks until I sank into gloom...then I tore off to the Dolomites. There I was led the same dance, and at last gave it up and returned home... I got into the boat to be rowed across. At the first stroke of the oars the theme (or rather the rhythm and character) of the introduction to the first movement came into my head—and in four weeks, the first, third and fifth movements were done.

Once the impasse had been breached, the music came virtually in a flood, music of vigorous and assertive character, in the first and last movements, to provide the balancing "day" for the "night" of the three middle movements.

The symphony had to wait three years for its premiere, and Mahler's life had changed dramatically since he had written this music. The positive and vigorous man had been battered by death in the family and his own ill health. He had composed nothing during the fateful summer of 1907 and spent that of 1908 feeling ever more strongly the intimations of his own mortality. On the most casual stroll it was necessary to stop and check his pulse. As Alma recalled that summer, "Every excursion, every attempt at distraction was a failure." In September he journeyed to Prague to conduct the premiere. Although a number of Mahler devotees followed him there for the event (among them Arnold Schoenberg, Alban Berg, Otto Klemperer, Ossip Gabrilowitsch, and Artur Bodanzky), Mahler himself was uncertain about the piece and nervously kept revising the orchestration up to and beyond the performance. All in all, the piece enjoyed no more than a *succès d'estime* with the public. Perhaps Mahler, as conductor, could no longer join in the sense of affirmation that the symphony as a whole produces. His mood at the time is aptly characterized by his philosophical reaction to an indignant trumpeter's query (which he reported in a letter to Alma):

> One of the trumpeters asked Bodanzky in despair: "I'd just like to know what's beautiful about blowing away at a trumpet stopped up to high C-sharp." This made me think deeply about the lot of man, who also cannot understand why he must endure being "stopped" to the piercing agony of his own existence, cannot see what it's for, and how his screech is to be attuned to the great harmony of the universal symphony of all creation.

Though the public at large may have been cool to the new symphony, at least one composer expressed himself directly to Mahler in terms of warmest praise. Arnold Schoenberg wrote to him before the year was out that he had especially admired the Seventh Symphony (and the Third before it) for a sense of balance and artistic harmony, and an avoidance of artifically whipped-up excitement (which he had sometimes felt elsewhere in Mahler's work). Schoenberg concluded with words that might seem incredible: "I have regarded you as a classic. But a classic which is still a *model* for me." Few observers of the time saw in these gigantic and complex symphonic structures an organization and control that might make them worthy of being called "classic"! As with most of Mahler's symphonies, the composer draws his ideas from a wide range of sources and creates with them a cosmos. Marches, fanfares, waltzes, Ländler—these and more are taken up into Mahler's musical stew, to be transformed and recast through counterpoint and orchestral color into new patterns and relationships. The first movement is built up largely on march figures—fanfares and dotted rhythms. The slow introduction, on a B minor triad with added sixth, is a soft rhythmic tattoo in woodwinds

and strings, over which a solo tenor horn introduces a wide-ranging theme with the same sharply dotted rhythm; the energy builds gradually to the E minor allegro of the principal theme. The falling fourth of this first allegro theme, played on horns and cellos, reappears in progressive intensifications, finally becoming entire chords built up of fourths, a striking new means of harmonic construction. (This may be, in part, what recommended the movement to Schoenberg, who had used similar kinds of chords in his Chamber Symphony, Opus 9, composed after Mahler had finished his Seventh, but before it was performed.) The C major second theme (marked to be played "with great dash") is an expressive, sugar-sweet Viennese tune (though not in waltz time) with passing chromatic harmonies and pauses on climactic high notes. The sprawling sonata structure is built on these few ideas and their derivatives.

The second, third, and fourth movements form a trilogy of nocturnal pieces, with varying night moods, the first and last of the three specifically called "night music" by the composer. *Night Music I* is about major and minor keys (simultaneously sometimes), moonlit elegance, hints of a fandango rhythm. The scherzo is skittery and uncanny, an ironic counterpoise to the other two movements. *Night Music II* is an amorous serenade—this is clear from the plucked string sounds of mandolin, guitar, and harp. At the outset the solo violin sings a languishing lover's refrain that punctuates the proceedings.

For the rondo-finale, Mahler composed an energetic C major movement that might bear, as a whole, the marking given to the timpani at the opening: "with bravura." It is openhearted and jolly, with some apparent touches of parody. The purposeful theme marching up the scale in horns and strings against lively sixteenth-note figurations in the woodwinds could well represent Wagner's mastersingers (who march to the same drummer in the same key). A huge long-held C major climax is cancelled by an overlapping A-flat chord in the woodwinds, leading to a new tune in A-flat. Some commentators have pointed out that it begins with the same contour as Lehár's famous *Merry Widow* waltz (though not in 3/4) and con-


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clude that Mahler is parodying the popular operetta, which was produced in 1905. But they overlook the fact that Mahler finished this movement during the summer, whereas Lehár's rich and charming widow did not begin winning hearts in Vienna and throughout the world until the following December. In a sense, this entire last movement is a reversion to the style of the *Wunderhorn* symphonies; it is lighter in mood than the rest of the piece until the very end, when the allegro theme from the opening movement returns with repetitions in a kaleidoscopic series of keys, a powerful affirmation still hinting at questions that remain.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

## GUEST ARTISTS

### Claudio Abbado

Claudio Abbado made his debut in 1960 at La Scala in his home city of Milan and was music director of that house from 1968 to 1986. He conducted the Vienna Philharmonic for the first time in 1965 and was music director of the Vienna State Opera from 1986 to 1991. He conducted the Berlin Philharmonic for the first time in 1966 and was appointed that ensemble's permanent conductor and artistic director in 1989. Music of the twentieth century now holds an important place in that ensemble's repertory alongside classical and romantic repertoire. In 1988 Mr. Abbado initiated the festival Wien Modern in Vienna; this has since expanded from a music festival into an interdisciplinary festival of contemporary art which takes place annually under his direction. In 1994 Mr. Abbado assumed artistic direction of the Salzburg Easter Festival. He has also been particularly concerned with encouraging young talent. As founder of the European Community Youth Orchestra he has directed its many tours since 1978. He is also the founder and music director of the Gustav Mahler Jugendorchester, with which he is tonight concluding a two-week residency at Tanglewood, and artistic director for the Chamber Orchestra of Europe. In 1992, together with cellist Natalia Gutman, Mr. Abbado initiated the "Berliner Begegnungen" in Berlin; this is an annual meeting of chamber musicians at the start of the Berliner Festwochen in which experienced instrumentalists work together with talented young musicians to develop chamber music literature, partly in public rehearsals. Mr. Abbado also works to encourage and promote creative young artists. An international composition competition has been conducted in Vienna every year since 1991. As of 1994, a competition that includes the disci-


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plines of fine arts and literature in addition to music was integrated into the Salzburg Easter Festival. Mr. Abbado's many recordings have been honored with numerous international awards; notable among his recordings are the complete symphonic works of Beethoven, Brahms, Mahler, Mendelssohn, Schubert, Ravel, and Tchaikovsky. He has begun a cycle of the Mozart symphonies with the Berlin Philharmonic; future projects include recordings of cycles by classical and romantic composers. Claudio Abbado appeared initially with the Boston Symphony Orchestra in January/February 1970 in Boston and New York, and then in February 1971. During that period he also made several recordings with the orchestra for Deutsche Grammophon. He returned to the BSO podium for performances of Mahler's *Resurrection* Symphony in March 1979 and Mahler's Symphony No. 3 in January 1982. His Tanglewood residency this summer with the Gustav Mahler Jugendorchester brings his first appearance at Tanglewood since he was a conducting student at the Tanglewood Music Center in 1958.

**Gustav Mahler Jugendorchester (Gustav Mahler Youth Orchestra)**

Made up of young professional musicians at the start of their careers, the Gustav Mahler Jugendorchester was founded in 1986 in Vienna at the initiative of its current music director, Claudio Abbado. In addition to encouraging talented young musicians, the most important aim at that time was to promote opportunities for young Austrian musicians to play together with colleagues from the former CSSR and Hungary. The Gustav Mahler Jugendorchester was thus the first international youth orchestra that was successfully able to hold free auditions in the former East Bloc countries. Auditions have been held in the former CSSR since 1986, in the former GDR since 1988, and in the former USSR since 1990. The aim of these auditions is to provide highly talented young musicians from these countries with an opportunity to play with great conductors outside their home countries. Due to the favorable conditions of recent political developments especially in Eastern Europe, and also due to the international success of the orchestra, more and more young musicians from all over Europe have become interested in the Gustav Mahler Jugendorchester. By 1992 the ensemble was open to all musicians under the age of twenty-six from every country in Europe. It exists under the patronage of the European Council as the Pan-European Youth Orchestra. At auditions conducted annually in more than twenty European cities, a jury appointed by Claudio Abbado makes a selection from among the numerous applicants. Prominent orchestral musicians from the Vienna Philharmonic and Berlin Philharmonic, for example, guide the individual orchestra sections through the preparation of the programs during the orchestra's rehearsal periods. Each year, before the major tours at Easter and in the summer, the assistant conductor, docents, and orchestra musicians meet in one of the cities where the orchestra has its residencies—currently Vienna, Salzburg, Paris' Cité de la Musique, Bolzano, and from 1999 Lucerne—to prepare the repertoire for the upcoming tour. These working phases of the Gustav Mahler Jugendorchester provide the young musicians with an opportunity to gain valuable orchestra experience, as well as important encouragement for their future professional life. The participation of these young musicians is without remuneration: the Gustav Mahler Jugendorchester assumes responsibility for all of the costs involved, with support from its residence cities toward the high local costs of accommodation. The ensemble's tour repertory ranges from classical to contemporary music, with a particular emphasis on the great symphonic works of the Romantic and late Romantic periods, which is of course at least partly due to the fact that the Gustav Mahler Jugendorchester traditionally performs as a large orchestra, with eighty-six musicians in the string section alone.

A high artistic level and continuing international success have motivated many leading conductors and soloists to work with the orchestra, including such conductors as Claudio Abbado, Pierre Boulez, Semyon Bychkov, Riccardo Chailly, Daniele Gatti, Bernard Haitink, Sir Neville Marriner, Kent Nagano, Václav Neumann, and Franz Welser-Möst, and such soloists as Leon Fleisher, Thomas Hampson, Hans Hotter, Evgeny Kissin, Christa Ludwig, Jessye Norman, Maria João Pires, András Schiff, Dawn Upshaw, and Maxim Vengerov. For years the orchestra has been invit-

ed to perform at renowned European concert halls and at festivals including Salzburg, the London Proms, the Berliner Festwochen, Edinburgh, Schleswig-Holstein, and Lucerne. In response to a recommendation from Claudio Abbado, the establishment of an orchestra academy was initiated in 1994. The orchestra academy awards scholarships for a limited period to selected musicians of the Gustav Mahler Jugendorchester so that the students can devote themselves entirely to their musical training. Many former members of the Gustav Mahler Jugendorchester have gone on to engagements, often in principal positions, with such major European orchestras as the Vienna Philharmonic, the Vienna Symphony, the Berlin Philharmonic, the Dresden Staatskapelle, the Gewandhaus Orchestra of Leipzig, the Concertgebouw Orchestra of Amsterdam, the Munich Philharmonic, and the City of Birmingham Symphony Orchestra. In addition to chamber ensembles that have often been formed spontaneously, the Mahler Chamber Orchestra (MCO) was founded in 1996 as a professional chamber orchestra consisting entirely of former members of the Gustav Mahler Jugendorchester.

More than 130 musicians from twenty-seven European countries are involved in the ensemble's projects for 1999. With the 1999 summer tour under the direction of Claudio Abbado, the Gustav Mahler Jugendorchester goes overseas for the first time, beginning with its current residency at Tanglewood, where it is participating in a two-week cultural exchange in rehearsal and performance with the musicians of the Tanglewood Music Center. The Gustav Mahler Jugendorchester's Tanglewood appearances have so far included their participation in last Sunday's Leonard Bernstein Memorial Concert and a program of chamber music in collaboration with Fellows of the Tanglewood Music Center this past Thursday night. They conclude their Tanglewood residency with tonight's performance of Mahler's Symphony No. 7 under Claudio Abbado. Following their residency at Tanglewood, Mr. Abbado and the ensemble will tour with Mahler's Seventh Symphony to Venezuela, Cuba, Santiago de Compostela, the Edinburgh International Festival, Bolzano, Trieste, the Berlin Festival, Freiburg, and Munich.

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Jutta Bunnenberg, *Germany*
Renaud Capucon, *France*
Agnese Ferraro, *Italy*
Pelin Halkaci, *Turkey*
Maartje Hetsen, *The Netherlands*
Elissaveta Klischevskaja, *Russia*
Beatrice Kohllöffel, *Germany*
Bérénice Lavigne, *France*
Eva Lüdenbach, *Germany*
Tatjana Pak, *Kazakhstan*
Daniele Pascoletti, *Italy*
Ritsch Milan, *Austria*
Anna Samouil, *Russia*
Carola Seibt, *Germany*
Oskars Silins, *Latvia*
Yvetta Slezakova, *Slovakia*
Anna Sokolova, *Russia*
Iva Sosic, *Austria*
Olivér Szüts, *Hungary*
Nadja Zwiener, *Germany*

**Violin II**
Etienne Abelin, *Switzerland*
Evelina Antcheva, *Bulgaria*
Sophie Antelmi, *France*
David van Dijk, *The Netherlands*
Morgane Dupuy, *France*
Aija Elksne, *Latvia*
Floortje Gerritsen, *The Netherlands*
Michaela Girardi, *Austria*
Ewa Graba, *Germany*
Géraldine Helmlinger, *France*
Rumiana Jankova, *Bulgaria*
Maria Kominek, *Poland*
Stefanie Laucke, *Germany*
Joulia Miropolskaja, *Russia*
Alexander Ollgaard, *Denmark*
Levan Pagava, *Georgia*
Piotr Pujanek, *Poland*
Iveta Staprane, *Latvia*
Iana Veskova Tzanova, *Bulgaria*
Monika Vavrinkova, *Czech Republic*

**Viola**
Matteo Amadasi, *Italy*
Andra Arnicane, *Latvia*
Amalia Aubert, *Switzerland*
László Baróczi, *Hungary*
Cyril Bouffiès, *France*
Gundula Dynow, *Germany*
Katrina Krasauska-Krauze, *Latvia*
Kristina Labitzke, *Germany*
Niamh Ni Chonaill, *Ireland*
Paul Radais, *France*
Erwan Richard, *France*
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Delphine Tissot, *France*
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Silver Ainomäe, *Estonia*
Nabi Cabestany, *Spain*
Teije Hijlkema, *The Netherlands*
Pavlina Jorova, *Bulgaria*
Sarah Ledoux, *France*
Milena Mateeva, *Bulgaria*
Susanne Müller, *Austria*
Vojtech Novák, *Czech Republic*
Zoltán Onczay, *Hungary*
Victoria Parkin, *Great Britain*
Konstantin Pfiz, *Germany*
Tuomas Ylinen, *Finland*
Hendrik Zwiener, *Germany*

**Double Bass**
Christoph Anacker, *Germany*
Georgi Berov, *Bulgaria*
Svetoslav Dimitriev, *Bulgaria*
Nicola Domeniconi, *Italy*
Nimrod Kling, *Israel*
Stepan Kratochvil, *Czech Republic*
Ilja Mihaylov, *Bulgaria*
Bartosz Mlejnek, *Poland*
Dubravko Palanovic, *Croatia*
Péter Palotai, *Hungary*
Konrad Richter, *Poland*
Diego Zecharies, *Israel*

**Flute**
Anna Fazekas, *Hungary*
Julia Gállego, *Spain*
Gerhard Mair, *Austria*
Andrea Oliva, *Italy*
Catarina Trier, *Germany*

**Oboe**
Philipp Mahrenholz, *Germany*
Helen Moody, *Great Britain*
Szilvia Pápai, *Hungary*
Guy Porat, *Israel*

**Clarinet**
Jörg Angerer, *Austria*
Matthew Billing, *Great Britain*
Björn Nyman, *Finland*
Javier Ros Ortega, *Spain*
Rudolf Szitka, *Hungary*

**Bassoon**
Joost Bosdijk, *The Netherlands*
Sophia Brenneke, *Germany*
Maddalena Gubert, *Italy*
Thomas Jedamzik, *Germany*

**Horn**
Michael Armbruster, *Germany*
José Miguel Asensi Marti, *Spain*
Kelly Daniels, *USA*
Tuomo Eerikäinen, *Finland*
Felix Hetzel, *Austria*
Tomás Kollár, *Slovakia*
Kristina Mascher, *USA*
Johann Rindberger, *Austria*

**Trumpet**
Martin Baeza, *Spain*
Bernhard Bär, *Austria*
Tamás Dávida, *Hungary*
Markus Rainer, *Austria*

**Trombone**
Severo Martinez, *Spain*
Juan Manuel Real Perez, *Spain*

**Tenor Horn/Euphonium**
Nico Schippers, *The Netherlands*

**Bass Trombone**
Wolfgang Tischhart, *Austria*

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Thomas Roisland, *Norway*

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Sylvain Bertrand, *France*
Jesper Korneliusen, *Denmark*
Martin Krause, *Germany*
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Christoph Wiedmann, *Germany*

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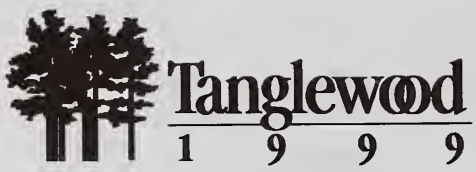

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Sunday, August 8, at 2:30

ROBERT SPANO conducting

MOZART — Overture, K.366, and Ballet Music, K.367, from *Idomeneo*

Overture
Chaconne—Larghetto—La Chaconne, qui reprend
Pas seul
Passepied
Gavotte
Passacaille

BENJAMIN — *A Mind of Winter*
Text: "The Snow Man" by Wallace Stevens

DAWN UPSHAW, soprano

Text is on page 40.

INTERMISSION

STRAVINSKY — Anne Trulove's aria from *The Rake's Progress*

COPLAND — Laurie's Song ("Once I thought I'd never grow tall"), from *The Tender Land*

Ms. UPSHAW

Texts begin on page 42.

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**Bernard Haitink**, Principal Guest Conductor

Sunday, August 8, at 2:30

ROBERT SPANO conducting

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MOZART — Overture, K.366, and Ballet Music, K.367, from *Idomeneo*

Overture
Chaconne—Larghetto—La Chaconne, qui reprend
Pas seul
Passepied
Gavotte
Passacaille

BENJAMIN — *A Mind of Winter*
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DAWN UPSHAW, soprano
Text is on page 40.

INTERMISSION

COPLAND — Laurie's Song ("Once I thought I'd never grow tall"), from *The Tender Land*

STRAVINSKY — Anne Trulove's aria from *The Rake's Progress*
Ms. UPSHAW
Texts begin on page 42.

MOZART — Symphony No. 41 in C, K.551, *Jupiter*

Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

MOZART Symphony No. 41 in C, K.551, *Jupiter*

Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro

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## NOTES ON THE PROGRAM

### WOLFGANG AMADÈ MOZART (1756-1791)

**Overture and Ballet Music from *Idomeneo***

*First performance of the complete opera: January 29, 1781, Munich*

*First BSO performances of overture: December 1944, Serge Koussevitzky cond.*

*Previous Tanglewood performances of overture and ballet music: July 9, 1989, Roger Norrington cond. (first BSO performance of selections from ballet music); July 12, 1991, John Nelson cond.*

### GEORGE BENJAMIN (born 1960)

***A Mind of Winter* (Text: "The Snow Man" by Wallace Stevens)**

*Composed November 1980 to May 1981; written for the Scottish Chamber Orchestra and the Aldeburgh Festival.*

*First performance: June 26, 1981, Snape, Maltings; Scottish Chamber Orchestra, Jerzy Maksymiuk cond., Teresa Cahill, soprano. Dedication: "To my mother on her birthday"*

*This is the first Boston Symphony performance.*

### IGOR STRAVINSKY (1882-1971)

**Anne Trulove's aria from *The Rake's Progress***

*First performance of the complete opera: September 11, 1951, Venice biennial music festival, Stravinsky cond.*

*Only previous BSO performance at Tanglewood of this aria: July 6, 1990, Seiji Ozawa cond., Dawn Upshaw, soprano, in a concert celebrating the 50th anniversary of the Tanglewood Music Center (Ms. Upshaw also sang Anne Trulove in complete BSO performances of the opera at Symphony Hall in December 1995, Seiji Ozawa cond.)*

### AARON COPLAND (1900-1990)

**Laurie's aria from *The Tender Land***

*First performance of the complete opera: April 2, 1954, New York City Opera; commissioned*

*by Richard Rodgers and Oscar Hammerstein, 2d, for the thirtieth anniversary of the League of Composers*

*This is the first Boston Symphony performance of this aria, though the BSO has previously performed the orchestral suite from "The Tender Land" and the quintet, "The Promise of Living," from the end of Act I (including performances in the composer's memory in December 1990).*

**WOLFGANG AMADÈ MOZART**

**Symphony No. 41 in C, K.551, *Jupiter***

*First performance: Date unknown; composed summer 1788 for a concert series that seems not to have taken place*

*First BSO performances: February 1885, Wilhelm Gericke cond.*

*First Tanglewood performances: July 1947, Serge Koussevitzky cond.*

*Most recent Tanglewood performance: July 9, 1995, Seiji Ozawa cond.*

**At One With Nature: Reflections on Mozart, Stravinsky, Copland, and Benjamin**

Although Friedrich Schiller is best-known to most musicians and music-lovers as the poet whose *Ode to Joy* provided Beethoven with verses for the monumental finale of his Ninth Symphony, Schiller was also an astute aesthetician. In one of his most insightful essays, published in 1796 and entitled "On Naive and Sentimental Poetry," he distinguished between two principal types of poets, calling those who were unaware of any tension between themselves and their milieu "naive," and those who, in contrast, were conscious of such a tension, "sentimental." Schiller's use of these terms is not to be equated with their standard, dictionary definitions. For Schiller, the "naive" artist is not one who lacks worldly experience, just

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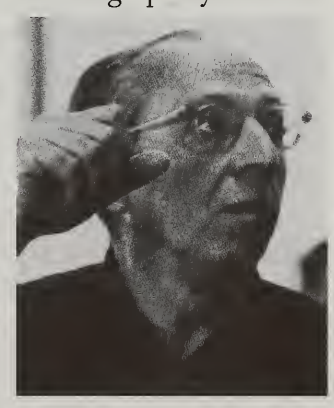
as his concept of the "sentimental" poet is not synonymous with the self-indulgent display of mawkish emotions. Nor does Schiller's distinction between naive and sentimental map neatly onto that between "classical" and "romantic" periods; in his view, the "classical" dramatist Euripides was a sentimental poet, while the output of the youthful, "romantic" Goethe was the expression of a typically naive consciousness. In Schiller's usage, naive and sentimental were more akin to poetic attitudes or states of mind, the former characteristic of poets who were "at one with nature," the latter of their self-conscious counterparts who "sought lost nature."

Like all dichotomies, Schiller's parsing of poets into "naive" and "sentimental" categories can be taken to extremes; but as the critic and philosopher Isaiah Berlin has pointed out, it is a highly suggestive idea, in part because it not only illuminates the relationships among writers, but also those between artists of other persuasions, including, of course, composers. Indeed, Schiller's notion of the "naive" will allow us to follow a common thread through the apparently disparate musical worlds of Wolfgang Amadè Mozart, Igor Stravinsky, Aaron Copland, and George Benjamin.

Naive poets, Schiller wrote, projected an aura of "primordial, sensuous unity"; for them, the "harmony between feeling and thought" was a reality. Indeed, this harmony is evident even when the most turbulent passions are being expressed. Take, for instance, the overture to **WOLFGANG AMADÈ MOZART**'s *Idomeneo*. Commissioned for performance during the 1781 carnival season in Munich, *Idomeneo* is above all a tale of conflicts: between paternal love and official duty on the one hand, and jealousy and desperation on the other. The overture, given its sharply differentiated melodic ideas, its sudden dynamic shifts, and its volatile alternation between major and minor modes, serves as an ideal prelude for the drama that is about to unfold, while at the same time it encapsulates that drama in one of the tersest of musical designs, a sonata-allegro form without the usual development section.

Mozart's Symphony No. 41, the third in a trilogy of symphonies composed in rapid succession during the summer of 1788, displays another facet of the "naive" artwork: its power, as Schiller put it, to make a "pure and joyous effect" by evoking a "bright and youthful world." Even its C major key—which eighteenth-century listeners tended to associate with majesty, cheerfulness, and innocence—contributes to this effect. And even though the symphony's nickname, "*Jupiter*," does not stem from Mozart (it was probably coined by Johann Peter Salomon, the impresario who commissioned Haydn to write his "London" symphonies), it seems peculiarly apt for what is surely one of Mozart's most Olympian works.

**AARON COPLAND**'s *The Tender Land* was premiered by the New York City Opera in 1954 and then performed, in a somewhat revised version, here at Tanglewood during the summer of the same year. Like Mozart, Copland was also a master at calling up a "youthful world," though the world of his opera—a Midwestern farm during the Great Depression—is light-years removed from that of the Olympian gods. The central figure of the drama is Laurie, an adolescent girl whose restless spirit, kindled by the unexpected arrival on the scene of two migrant workers, precipitates her flight from the narrowly circumscribed bounds of her home. In her touching, first-act aria, "Once I thought I'd never grow tall," Laurie expresses her yearning for a life beyond the farm in music whose triadic contours, supple phrasing, and modally-tinged diatonic idiom seem modeled on folk song. Yet the simplicity of the young heroine's lyric outpouring is deceptive, for with Copland it is all too easy



to miss the artfulness—and the passion—that went into the making of his works.

In a *New York Times* review of the 1954 premiere of *The Tender Land*, Olin Downes criticized Copland for writing music that supposedly told the audience very little about the feelings and the inner lives of his characters—and, by implication, of its creator. Here the critic was perhaps reacting (a little unfairly) to another aspect of the "naive" artist, the fact that, to quote Schiller, "his heart does not lie on the surface like some tawdry metal, but rather, like gold, must be sought in the depths." With this metaphoric turn of phrase, Schiller put his finger on the artist's objectivity, and while it would be foolhardy to subsume the sophisticated artistry of the British composer **GEORGE BENJAMIN** under any single category, the objective pose is nonetheless one among many that he adopts in his varied catalogue of works.

According to the critic Stephen Walsh, Benjamin—this summer's Festival of Contemporary Music Composer-in-Residence at Tanglewood—possesses the uncanny gift "for making sounds glow," that is, for making them as palpable as objects—a quality much in evidence in *A Mind of Winter*, his 1981 setting of "The Snow Man," a poem by Wallace Stevens, for soprano and a Mozart-sized orchestra. Described variously as "transparent," "numinous," "subtle and evanescent," the work is also notable for its lucid, imagistic quality. Benjamin has traced his attraction to Stevens's poem both to its "abundance of beautiful winter imagery" and its "deep ambiguity of meaning." In many ways, his setting represents an attempt to make vivid the mystery and ambiguity of the poem, often by " translating" its wintry images into concrete musical gestures. Benjamin himself offers examples of this procedure: "the frozen, snow-covered terrain is depicted by an immobile four-part A-minor chord on muted strings; suspended cymbals and multi-divided string *glissandi* portray icy gusts of wind." A reflective observer, the solo voice in turn acts as an evocative emblem for the detached stance of the composer. Again, to quote Benjamin: "At the centre of the landscape

**GEORGE BENJAMIN, "A Mind of Winter"**

Text: "The Snow Man" by Wallace Stevens

One must have a mind of winter
To regard the frost and the boughs
Of the pine-trees crusted with snow;

And have been cold a long time
To behold the junipers shagged with ice,
The spruces rough in the distant glitter

Of the January sun; and not to think
Of any misery in the sound of the wind,
In the sound of a few leaves

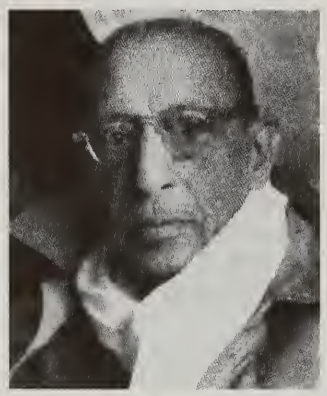
Which is the sound of the land
Full of the same wind
That is blowing in the same bare place

For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is.

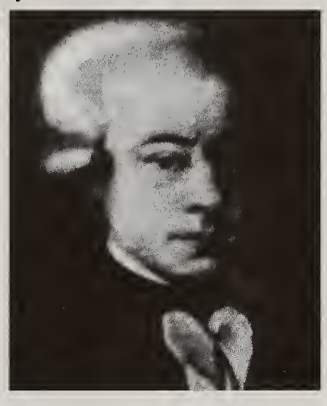
©1923, 1951 Wallace Stevens
From *The Collected Poems of Wallace Stevens* (Alfred A. Knopf, Inc.)

stands the solitary Snow Man—a muted piccolo trumpet—around whom the soprano weaves slow, angular phrases whilst beholding."

Perhaps no twentieth-century composer made as many public statements on the role of objectivity in musical composition as **IGOR STRAVINSKY**. And nowhere does this property emerge more clearly than in his approach to those artistic conventions which, as Schiller maintained, the "naive" composer will not cast aside as a burden but rather embrace as a stimulus to creativity. Or, as Stravinsky put it in his *Poetics of Music* (1942): "The more art is controlled, limited, worked over, the more it is free." In *The Rake's Progress*, the dramatic work that brought Stravinsky's so-called neoclassical phase to its climax in 1951, the "controls" are those imposed by the number opera, with its stylized sequence of recitatives, arias, and ensembles. Cast from the template of a grand *scena* and aria, Anne Trulove's monologue at the end of the first act appears to be a direct import from the realm of eighteenth- and nineteenth-century Italian opera. After a brief orchestral introduction featuring woodwinds, Anne enters with a recitative in which she determines to go in search of her wayward beloved ("No word from Tom"). In the lyrical and affective section that follows she invokes the moon both to caress her lover's heart and light her way to him ("Quietly, night"). Hearing her father calling her from within, Anne wavers slightly in another recitative ("My father"), but finally, in an exhilarating, C major cabaletta ("I go to him"), resolves to stick to her initial plan. To some listeners, the cut of the themes may recall Mozart; for others, the breadth of the design will suggest Verdi (whom Stravinsky much admired). But at the same time, it would be impossible to mistake the aria for a product of either composer: its spiky dissonances, unexpected rhythmic jolts and melodic turns, and its glittering orchestration are pure Stravinsky, who, not content merely to imitate past conventions, appropriated them in his own distinctive way.



Much the same could be said of **MOZART**. While all five dance-forms comprising the ballet music from *Idomeneo* were well on their way to becoming musty heirlooms when Mozart wrote his opera, he succeeded in breathing fresh life into each of them. This is especially true of the first two movements, which, in all probability, were intended for the conclusion of the opera. Mozart's *Chaconne*, with its many contrasting tempi and its alternation of ceremonial and intimate moods, is a far cry from its staid Baroque forebear. Similarly, although the second dance (a solo for "Mr Le Grand," the ballet-master for the Munich premiere) ends with a stock gesture of mid-eighteenth-century orchestral music, a Mannheim crescendo, Mozart's transformation of this shopworn formula into a mighty surge toward closure is little short of extraordinary. No less extraordinary is his synthesis of the old and the new in the finale of the *Jupiter* Symphony. Here the musical past appears in a prodigious display of learned counterpoint, to which the up-to-the-minute *galant* style offers a striking foil. Mozart's intention to fuse these very different styles is evident from the very beginning of the movement, where he couples a fugue-like subject in the first violins with a nervous accompanimental figure straight out of the world of *opera buffa*.



Aesthetic speculations aside, what ultimately binds together the four composers on this afternoon's program is their sense for musical theater. In Mozart this tendency is explicit: a born opera composer, he was incapable of suppressing his dramatic instincts even in works that, like the *Jupiter* Symphony, obviously have no text. Stravinsky's *The Rake's Progress*—like his much earlier *opera buffa* on a Pushkin tale, *Mavra*—was born of an ever-growing affinity for the melodic gestures and forms of eighteenth- and nineteenth-century Italian opera. Al-

though he placed himself outside the central operatic tradition, Copland was sensitively attuned to the musical properties of words, and conversely, to the speech-like quality of music, as demonstrated not only in *The Tender Land*, but also in his many masterful songs. Finally, in a recently published interview, Benjamin claims that his "musical roots are in the theatre," even though the "drama" of his music is more often virtual than explicit. Indeed, as the voice fades away in the hushed conclusion of *A Mind of Winter*, we are reminded that tranquility can have a dramatic power all its own.

—John Daverio

Associate Professor and Chairman of the Department of Musicology at Boston University, and a frequent lecturer for the Boston Symphony Orchestra, John Daverio is the author of *Robert Schumann: Herald of a "New Poetic Age."* His other writings include *Nineteenth-Century Music and the German Romantic Ideology* and a variety of articles on the music of Schumann, Brahms, and Wagner.

**IGOR STRAVINSKY, Anne Trulove's aria from "The Rake's Progress"**
Text: W.H. Auden and Chester Kallman

No word from Tom. Has Love no voice, can Love not keep
A Maytime vow in cities? Fades it as the rose
Cut for a rich display? Forget! But no, to weep
Is not enough. He needs my help. Love hears, Love knows,
Love answers him across the silent miles, and goes.

Quietly, night, O find him and caress,
And may thou quiet find
His heart, although it be unkind,
Nor may its beat confess,
Although I weep, it knows of loneliness.

Guide me, O moon, chastely when I depart,
And warmly be the same.
He watches without grief or shame;
It cannot be thou art
A colder moon upon a colder heart.

My father! Can I desert him and his devotion for a love who has deserted me? No, my father has strength of purpose, while Tom is weak and needs the comfort of a helping hand.

O God, protect dear Tom, support my father, and strengthen my resolve.

I go to him.
Love cannot falter.
Cannot desert;
Though it be shunned
Or be forgotten,
Though it be hurt,
If love be love
It will not alter.
Though it be shunned
Or be forgotten,
Though it be hurt,
If love be love
It will not alter.
I go to him.
Love cannot falter,
Cannot desert
A loving heart,
An ever-loving heart.

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**AARON COPLAND, Laurie's Song ("Once I thought I'd never grow tall"), from "The Tender Land," Act I**

Text: Erik Johns

Once I thought I'd never grow tall as this fence.
Time dragged heavy and slow.
But April came and August went
before I knew just what they meant,
and little by little I grew.
And as I grew, I came to know
how fast the time could go.
Once I thought I'd never go outside this fence.
This space was plenty for me.
But I walked down the road one day,
and just what happened I can't say.
But little by little it came to be
that line between the earth and sky came beckoning to me.
Now the time has grown so short;
the world has grown so wide.
I'll be graduated soon.
Why am I strange inside?
What makes me think I'd like to try
to go down all those roads beyond that line
above the earth and 'neath the sky?
Tomorrow when I sit upon
that graduation platform stand,
I know my hand will shake when I reach out
to take that paper with the ribboned band.
Now that all the learning's done,
oh who knows what will now begin?
Oh it's so strange, I'm strange inside.
The time has grown so short, the world so wide.

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## ARTISTS

### Robert Spano

Music director of the Brooklyn Philharmonic since 1996, Robert Spano has conducted nearly every major North American orchestra, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony, National Symphony, and Houston Symphony. Appointed assistant conductor of the Boston Symphony Orchestra by Seiji Ozawa in 1990, he held that post until the end of the 1993 Tanglewood season, making his critically acclaimed BSO debut with subscription concerts in February 1991 and his first Tanglewood appearance with the orchestra in July 1992. He has since appeared regularly with the Boston Symphony and the Tanglewood Music Center Orchestra. Last summer he was named head of the conducting program at the Tanglewood Music Center. In the 1997-98 season Mr. Spano made debuts with Houston Grand Opera and Santa Fe Opera, and led the world premiere performances of John Corigliano's *Red Violin* Chaconne with Joshua Bell and the San Francisco Symphony. He has also conducted orchestras and opera companies throughout Europe and Asia, including the Orchestra Filarmonica della Scala in Milan, the Frankfurt Radio Sinfonie-Orchester, the Orchestra of The Hague, the Helsinki Philharmonic, the New Japan Philharmonic in Tokyo, the Royal Opera at Covent Garden, the Tonhalle Orchester of Zurich, and Welsh National Opera. Mr. Spano's guest appearances in 1998-99 included his Chicago Lyric Opera debut with Richard Strauss's *Ariadne auf Naxos* and engagements with the Atlanta Symphony, Baltimore Symphony, Boston Symphony, Buenos Aires Philharmonic, Colorado Symphony, Czech Philharmonic, Göteborg Symphony, Minnesota Orchestra, Netherlands Philharmonic, and Toronto Symphony. As music director of the Brooklyn Philharmonic, he has brought that orchestra to a new level of excellence. Under his leadership the Philharmonic was the sole winner of the 1996 ASCAP/Morton Gould Award for Innovative Programming. He has conducted the New York premieres of Elliott Carter's *Allegro scorrevole* and Thomas Adès's acclaimed


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| December 10 | Borromeo String Quartet All Beethoven Program IV | March 24 | Dubravka Tomsic, piano |
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| January 5 | Trio: Wu Han, piano; Pamela Frank, violin; Yeesun Kim, cello | | |

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opera *Powder Her Face.* The Philharmonic's 1998-99 season also included music of John Adams, Luciano Berio, and Steve Reich, Shostakovich's *Leningrad* Symphony, and Mahler's *Resurrection* Symphony. In addition to his work at the Tanglewood Music Center, Mr. Spano is on the faculty of the Oberlin Conservatory and this season conducted in residencies at the Curtis Institute and the Juilliard School. He appears regularly at the Aspen and Round Top music festivals. An accomplished pianist, he performs chamber music with many of his colleagues from the Brooklyn Philharmonic, the Boston Symphony, and the Oberlin Conservatory. As part of the Brooklyn Academy of Music's "Next Wave Festival" he accompanied baritone James Maddalena in French conceptual artist Christian Boltansky's innovative production of Schubert's *Winterreise.* Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Robert Spano grew up in a musical family playing flute, violin, and piano, and composing. A graduate of the Oberlin Conservatory of Music, where he studied conducting with Robert Baustian, he continued his studies at the Curtis Institute of Music with the late Max Rudolf. Mr. Spano and the Brooklyn Philharmonic have been featured on the PBS series "City Arts."

**Dawn Upshaw**

American soprano Dawn Upshaw's appearances in opera, recital, musical theater, television, and recordings have earned her a diverse audience throughout the world. Applauded for her portrayals of Mozart's Pamina, Ilia, Susanna, and Cherubino, she is also renowned for her work in twentieth-century opera. This season she returned to Salzburg for a revival of Messiaen's *St. Francis of Assisi* and to Paris and the Metropolitan Opera for *The Magic Flute.* In 1999-2000 she will participate in the world premiere of John Harbison's *The Great Gatsby* (as Daisy Buchanan) at the Metropolitan Opera and Chicago Lyric Opera, and in the premiere of a new work by Esa-Pekka Salonen at the Salzburg Festival and at Los Angeles Opera. Ms. Upshaw's recent collaborations have included a staging by Bill T. Jones of George Crumb's *Ancient Voices of Children* at Carnegie Hall and a staging by Peter Sellars of Bach's Cantata 199 at the Salzburg Festival. Her more than decade-long partnership with pianist Richard Goode culminated in a joint appearance this season at Carnegie Hall. Pianists Margo Garrett and Gilbert Kalish are also frequent recital partners. Deeply involved in the music of our time, Ms. Upshaw brings new music to a wide audience. This season she performed the world premieres of two works written for her: Judith Weir's BSO commission *Natural History* (her most recent Boston Symphony appearance, this past January, when she was also soloist in Mahler's Symphony No. 4), and a new work by Christopher Rouse with David Zinman and the Minnesota Symphony. Her recording of Górecki's Symphony No. 3 is just one of her many award-winning Nonesuch discs featuring her in contemporary music. Ms. Upshaw has championed new and traditional American folk music with Bill Crofut and his ensemble in the United States and London. In the realm of music theater, her recordings "I Wish It So" and "The Rodgers and Hart Songbook" attest to an equal affinity for popular song, repertoire she has offered in appearances to benefit Classical Action, an advocacy organization for AIDS research. A familiar performer on television, Ms. Upshaw was a guest of President and Mrs. Clinton on the NBC special "Christmas in Washington" and has been a featured artist on PBS's "Evening at Pops" with Keith Lockhart and the Boston Pops Orchestra. Ms. Upshaw holds a master's degree and an honorary doctorate from the Manhattan School of Music. A graduate of Illinois Wesleyan University, and an alumna of the Tanglewood Music Center, she began her career as a winner of the 1984 Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition. She was also a member of the Metropolitan Opera Young Artist Development Program, through which she made her first appearances on the opera stage. Born in Nashville, Tennessee, and raised in Park Forest, Illinois, Ms. Upshaw made her Boston Symphony debut in the gala 1988 Tanglewood concert celebrating Leonard Bernstein's seventieth birthday. Previous Boston Symphony appearances have also included the roles of Nannetta in Verdi's *Falstaff* and Anne Trulove in Stravinsky's *The Rake's Progress* under the direction of Seiji Ozawa.

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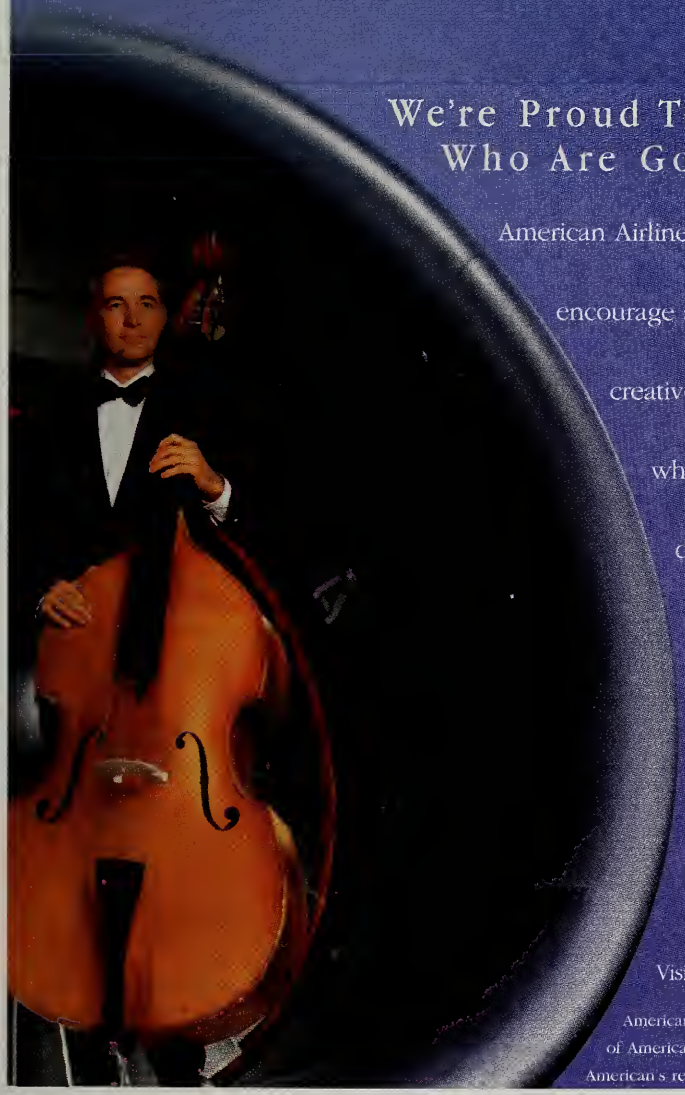

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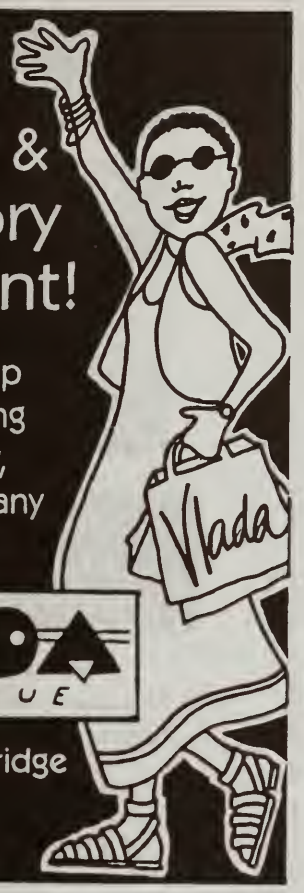


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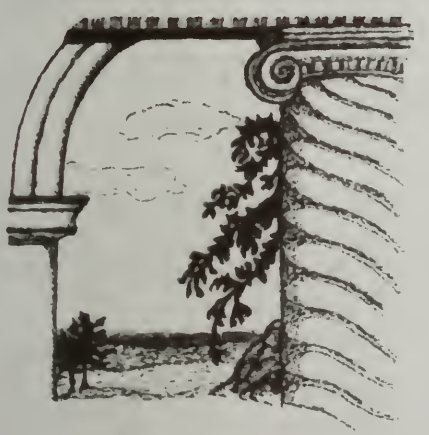

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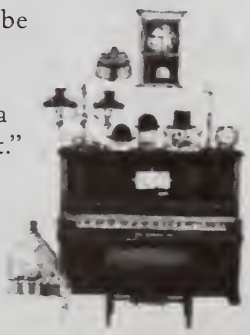

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# Cultural Happenings
## In The Berkshires, *America's Premier Cultural Resort*
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## *Through August 1999*

**Albany Berkshire Ballet**
Pittsfield, (413) 445-5382
www.berkshireballet.org. Performing *Our Town* 7/31-8/9, Children's matinees 8/5 & 8/12.

**Aston Magna Festival**
Great Barrington, ( 800 ) 875-7156
www.astonmagna.org. Baroque and Classical Chamber music on period instruments. Saturdays @ 6pm thru 8/7.

**Barrington Stage Company**
Sheffield, (413) 528-8888
www.barringtonstageco.org. Marni Nixon, 7/30 & 7/31. *Spunk* by Zora Neale Hurston, 7/21-8/8. *Tea*, 8/11-29, *St. Nicholas*, 8/5-22.

**Berkshire Artisans/Lichtenstein Center for the Arts,** Pittsfield, (413) 499-9348
www.berkart@taconic.net
Paintings by Patricia Carrigan and Sculpture by Lyn Horton, 7/26-9/3, Tuesday-Saturday.

**Berkshire Botanical Garden**
Stockbridge, (413) 298-3926
www.berkshirebotanical.org. Open daily 10-5, *Sculpture in the Garden* thru 9/12. *Imagination in the Garden* 8/7-8.

**Berkshire Choral Festival**
Sheffield, (413) 229-1800 www.choralfest.org. 225 voices, soloists & Springfield Symphony, Mozart Requiem, 7/31, Beethoven 9th Sym., 8/7, 8pm.

**Berkshire Community College**
Pittsfield, (413) 499-4660, Ext. 379
www.cc.berkshire.org. Come one come all! Berkshire Childrens Circus performances, 8/20 at 7pm, and 8/21 at 1pm.

**Berkshire Lyric Theatre**
Pittsfield, (413) 499-0258,
www.berkshirelyric.org. Camerata Chorus for private events. Call for summer schedule.

**Berkshire Museum**
Pittsfield, (413) 443-7171
www.berkshiremuseum. org. *Seiji Ozawa and Other Photographs* 7/8-9/5. Art, Nat. science, hist., aquarium, fine film nightly.

**Berkshire Opera Company**
Pittsfield, (413) 443-7400
www.berkop.org. World Premiere of *Summer*, 8/28, 9/2, 9/4 at 8pm, 8/31 (mat) BCC, Pittsfield.

**Berkshire Scenic Railway Museum**
Lenox, (413) 637-2210
www.RegionNet.com/colberk/berkshirerailway.html, Short shuttle train ride, great for kids, open weekends & holidays, circus day, 8/14.

**Berkshire Theatre Festival**
Stockbridge, (413) 298-5576
www.berkshiretheatre.org. *The Batting Cage*, 8/3-14, *Lives of the Saints*, 8/17-9/4, *Shoot the Piano Player*, 7/23-8/7

**Berkshire Wildlife Sanctuaries**
Lenox/Pittsfield, (413) 637-0320 www.massaudubon.org. Half day canoe trips, led by naturalist on Sat. and some Sundays; call for details.

**The Bidwell House Museum**
Monterey, (413) 528-6888
www.berkshireweb.com/bidwell.house. Needlework exhibit 8/10-9/6, needlework lecture, 8/27, embroidery workshop, 8/28.

**Chesterwood**
Stockbridge, (413) 298-3579, Ext. 50
www.nationaltrust.org. Contemporary Sculpture Outdoor Exhibition through 10/11.

**Contemporary Artists Center** (CAC)
North Adams, (413) 663-9555
www.cacart.org. Exurb cont. lecture series: *Art, Brain & Contemporary Thought;* open Wed-Sun, 10-6, free.

**Crane Museum of Papermaking**
Dalton, (413) 684-6481, www.crane.com
Open Monday-Friday, 2 to 5 p.m.

**Edith Wharton Restoration / The Mount,**
Lenox, (413) 637-1899,
www.edithwharton.org Tours and Monday Lecture Series.

**Hancock Shaker Village**
Pittsfield, (413) 443-0188
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**Herman Melville's Arrowhead**
Pittsfield, (413) 442-1793
www.mobydick.org. Open daily for guided tours; *Herman Melville's Birthday Party*, 7/31-8/1.

**Images Cinema**
Williamstown, (413) 458-5612
www.imagescinema.org. Open nightly. Clark Art Film Series, 8/15 & 8/22, Spike & Mike's Animation Fest, 8/20-8/26.

**Jacobs Pillow Dance Festival**
Becket, (413) 243-0745
www.jacobspillow.org. Featuring ten weeks of Dance in the Ted Shawn and Doris Duke Theatres, 6/23-8/29.

**Mac-Haydn Theatre**
Chatham, NY, (518) 392-9292
*42nd Street*, 7/29-8/8; *Anything Goes*, 8/12-22; *Fiddler on the Roof*, 8/26-9/5.

**MASS MoCA**
North Adams, (413) MOCA111 www.mass-moca.org.
Barry Purves, 8/7; Irish Dance, 8/14; William Kentridge, 8/21; Browning's Unknown, 8/31.

**The Miniature Theatre of Chester**
Chester, (413) 354-7771
www.miniaturetheatre.org.
*John Brown's Body*, 8/4-15; *I am of Ireland*, 8/18-29.

**National Music Foundation**
Lenox, (413) 637-4718, www.nmc.org
*Kevin Burke & Ged Foley*, 7/31; *John Hall Band*, 8/7; *Bobs*, 8/14; *CJ Chenier*, 8/21; *Love Dogs*, 8/27.

**The Norman Rockwell Museum**
Stockbridge, (413) 298-4100, Ext. 220
www.nrm.org. 2 new exhibits of cinema art - Star Wars artist Drew Struzan & Rockwell's Hollywood 6/11-10/31.

**Pittsfield Summerfest,**
Pittsfield, (413) 442-6769
Pittsfield Summerfest is a celebration of culture & entertainment throughout the summer.

**Shakespeare & Company**
Lenox, (413) 637-3353
www.shakespeare.org. *Love's Labor's Lost, Summer, As You Like It, Glimpses of the Moon, Tempest, Private Eyes.*

**StageWorks**
Kinderhook, NY, (518) 822-9667
www.mhonline.net/~stagewrk, *How I Learned To Drive*, 8/18-9/5.

**Sterling & Francine Clark Art Institute**
Williamstown, (413) 458-2303
www.clark.williams.edu. *Jean-Francois Millet: Drawn into the Light,*: Winslow Homer: Works on Paper. Open Daily.

**Williams College Museum of Art**
Williamstown, (413) 597-3178
www.williams.edu/WMCA/ *IWilliam Wegman: Drawing, video, painting, photography* on view through 9/6.

**Williamstown Chamber Concerts,**
Williamstown, (413) 458-8273
Tuesdays in August at the Sterling & Francine Clark Art Museum at 8PM.

**Williamstown Theatre Festival,** Williamstown (413) 597-3399 www.WTFestival.org. *The Price* by Arthur Miller, Directed by James Naughton, 8/18-29, on the Main Stage.

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# DAYS IN THE ARTS

## An Unparalleled Summer Opportunity for Youth

The Boston Symphony Orchestra gratefully acknowledges the following contributors to Days in the Arts 1999: William E. & Bertha E. Schrafft Charitable Trust, Sarah G. McCarthy Memorial Foundation, Irene E. & George A. Davis Foundation, Abraham Perlman Foundation, Cambridge Community Foundation, Boston Globe Foundation, the John H. O'Brien, Jr., Memorial Scholarship Fund, and many individuals who generously support the program. In addition, the program receives funding from the Associated Grantmakers of Massachusetts Summer Fund.

Days in the Arts, a summer program of the Boston Symphony Orchestra at Tanglewood in cooperation with 32 school departments throughout Massachusetts, offers middle school students from diverse backgrounds an unparalleled opportunity to discover the world of the arts.

Utilizing the natural and cultural richness of the Berkshires, students participate in daily arts workshops, attend performances, visit museums, and enjoy informal activities such as swimming and "new games." Participating area cultural institutions include the Berkshire Theatre Festival, Chesterwood, Clark Art Institute, Jacob's Pillow Dance Festival, Shakespeare & Co., Williams College Museum of Art, and the Norman Rockwell Museum.

Tanglewood

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## AUGUST AT TANGLEWOOD

**Sunday, August 1, at 2:30**
**The Leonard Bernstein Memorial Concert**

TANGLEWOOD MUSIC CENTER ORCHESTRA
GUSTAV MAHLER YOUTH ORCHESTRA
SEIJI OZAWA, conductor
YO-YO MA, cello
YURI BASHMET, viola
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BARTÓK *The Miraculous Mandarin*
STRAUSS *Don Quixote*

---

**Tuesday, August 3, at 8:30**

DAWN UPSHAW, soprano
GILBERT KALISH, piano
with THOMAS MARTIN, clarinet
J. WILLIAM HUDGINS, vibes
NORMAN FISCHER, cello
LUKAS FOSS, conductor

Songs by IVES, KERNIS, SEEGER, MUSTO, GOLIJOV, and others
FOSS *Time Cycle*

---

**Wednesday, August 4, at 8:30**
TANGLEWOOD ON PARADE
(Afternoon events begin at 2 p.m. Fireworks follow the concert.)
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, CLAUDIO ABBADO, KEITH LOCKHART, and JOHN WILLIAMS, conductors

WAGNER Overture to *Tannhäuser*
BERLIOZ "Romeo Alone–Festivities at the Capulets" from *Romeo and Juliet*
RODGER-ANDERSON Selections from *South Pacific*
ELLINGTON *Mood Indigo*; *It Don't Mean a Thing*
WILLIAMS Music from *Star Wars–The Phantom Menace*
TCHAIKOVSKY *1812* Overture

---

**Friday, August 6, at 6 (Prelude)**

MEMBERS OF THE BSO
HUGH HINTON, piano

Music of MOZART, HANDEL, GANDOLFI, and STRAUSS

---

**Friday, August 7, at 8:30**

BOSTON SYMPHONY ORCHESTRA
JEFFREY TATE, conductor
ARIEL SHAMAI, violin
PINCHAS ZUKERMAN, violin and viola

BRITTEN *Sinfonia da Requiem*
MOZART *Sinfonia concertante* in E-flat for violin, viola, and orchestra
DVOŘÁK Romance in F minor for violin and orchestra
ELGAR *In the South* (*Alassio*), Overture

---

**Saturday, August 7, at 8:30**

GUSTAV MAHLER YOUTH ORCHESTRA
CLAUDIO ABBADO, conductor

MAHLER Symphony No. 7

---

**Sunday, August 8, at 2:30**

BOSTON SYMPHONY ORCHESTRA
ROBERT SPANO, conductor
DAWN UPSHAW, soprano

MOZART Overture and Ballet Music from *Idomeneo*
BENJAMIN *A Mind of Winter*
STRAVINSKY Anne Trulove's aria from *The Rake's Progress*
COPLAND Laurie's Song from *The Tender Land*
MOZART Symphony No. 41, *Jupiter*

---

**Wednesday, August 11, at 8:30**

FREIBURG BAROQUE ORCHESTRA
THOMAS QUASTHOFF, bass-baritone

ALL-MOZART PROGRAM
To include concert arias, Leporello's Catalogue Aria from *Don Giovanni*, the *Sinfonia concertante* in E-flat for oboe, clarinet, horn, and bassoon, and Symphony No. 40

---

**Friday, August 13, at 6 (Prelude)**

MEMBERS OF THE BSO
GARRICK OHLSSON, piano

Music of TAN DUN and SCHUMANN

---

**Friday, August 13, at 8:30**

BOSTON SYMPHONY ORCHESTRA
HANS GRAF, conductor
ALICIA DE LARROCHA, piano

ALL-MOZART PROGRAM
Symphony No. 19
Piano Concerto No. 19 in F, K.459
Six German Dances
Symphony No. 33

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**Saturday, August 14, at 8:30**

BOSTON SYMPHONY ORCHESTRA
ILAN VOLKOV, conductor
GARRICK OHLSSON, piano

CARTER *A Celebration of some 100x150 notes*
CHOPIN Piano Concerto No. 1
SCHUMANN Symphony No. 4 (original version)

---

**Sunday, August 15, at 2:30**

BOSTON SYMPHONY ORCHESTRA
HANS GRAF, conductor
JEAN-YVES THIBAUDET, piano

TCHAIKOVSKY *The Tempest*
RACHMANINOFF *Rhapsody on a Theme of Paganini*
TCHAIKOVSKY Symphony No. 2, *Little Russian*

---

**Tuesday, August 17, at 7 and**
**Wednesday, August 18, at 7**
**(Open Dress Rehearsals)**
**Thursday, August 19, at 8:30 and**
**Saturday, August 21, at 2:30**

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS AND ORCHESTRA
ROBERT SPANO, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

PUCCINI *Gianni Schicchi* (fully-staged)

---

**Friday, August 20, at 6 (Prelude)**

MEMBERS OF THE BSO
ELIZABETH WRIGHT, piano

Music of RAVEL, SAINT-SAËNS, and FAURÉ

---

**Friday, August 20, at 8:30**

CHARLES DUTOIT, conductor
JOSHUA BELL, violin
ANN HOBSON PILOT, harp

ROUSSEL *The Spider's Feast*
DEBUSSY *Danses sacrées et profane* for harp and orchestra
CHAUSSON *Poème* for violin and orchestra
SAINT-SAËNS *Introduction and Rondo capriccioso* for violin and orchestra
BIZET Symphony in C

---

**Saturday, August 21, at 8:30**

THE PHILADELPHIA ORCHESTRA
WOLFGANG SAWALLISCH, conductor
LEIF OVE ANDSNES, piano

DVOŘÁK *Carnival* Overture
SCHUMANN Piano Concerto
BRAHMS Symphony No. 1

---

**Sunday, August 22, at 2:30**

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
NELSON FREIRE, piano

STRAVINSKY *Danses concertantes*
CHOPIN Piano Concerto No. 2
TCHAIKOVSKY Symphony No. 4

---

**Friday, August 27, at 6 (Prelude)**

MEMBERS OF THE BSO

Music of PAULUS and BEETHOVEN

---

**Friday, August 27, at 8:30**

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
JANICE WATSON, soprano
THEODORA HANSLOWE, mezzo-soprano
ANTHONY DEAN GRIFFEY, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
AMERICAN BOYCHOIR, JAMES LITTON, director

BRITTEN *Spring Symphony*
BEETHOVEN Symphony No. 4

---

**Saturday, August 28, at 8:30**

BOSTON SYMPHONY ORCHESTRA
ALAN GILBERT, conductor
ANDRÉ WATTS, piano

WOLF *Italian Serenade*
BEETHOVEN Piano Concerto No. 1
RESPIGHI *Fountains of Rome*; *Pines of Rome*

---

**Sunday, August 29, at 2:30**

BOSTON SYMPHONY ORCHESTRA
JAMES DEPREIST, conductor
CHRISTINE GOERKE, soprano
FLORENCE QUIVAR, mezzo-soprano
JON VILLARS, tenor
PAUL PLISHKA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN Symphony No. 9

---

**Monday, August 30, at 8:30**

BOSTON POPS CONCERT
JOHN WILLIAMS, conductor

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# TANGLEWOOD MUSIC CENTER 1999 PERFORMANCE SCHEDULE

**Wednesday, June 30, at 8:30 p.m.**
**The Phyllis and Lee Coffey Fund Concert**
Tanglewood Music Center Orchestra
Seiji Ozawa and Conducting Fellows conducting
BEETHOVEN, BARTÓK, BRAHMS

**Sunday, July 4, at 10 a.m. (Theatre)**
Vocal & Instrumental Chamber Music

**Monday, July 5, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal Chamber Music

**Monday, July 5, at 8:30 p.m.**
Music for Brass Choir

**Tuesday, July 6, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Wednesday, July 7, at 5 p.m. and 8:30 p.m. and Thursday, July 8, at 5 p.m. and 8:30 p.m.**
String Quartet Marathon

**Sunday, July 11, at 10 a.m.**
Vocal & Instrumental Chamber Music
To include BACH Cantata No. 140, Seiji Ozawa conducting

**Sunday, July 11, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Monday, July 12, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Monday, July 12, at 8:30 p.m.**
TMCO Windwinds, Brass, and Percussion
Conducting Fellows conducting–Music of Debussy, Stravinsky, Strauss, and Hindemith

**Saturday, July 17, at 2:30 p.m.**
**Endowed concert made possible by the generosity of an anonymous donor**
Tanglewood Music Center Orchestra
James Conlon and Conducting Fellows conducting; Jennifer Ringo, soprano
DEBUSSY, MOZART, WAGNER, BERG

**Sunday, July 18, at 10 a.m.**
Vocal & Instrumental Chamber Music

**Sunday, July 18, at 6 p.m.**
BUTI Orchestra, Lan Shui conducting
WEBER, TAN DUN, PROKOFIEV

**Sunday, July 18, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Monday, July 19, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Monday, July 26, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Saturday, July 31, at 2:30 p.m.**
BUTI Orchestra, David Hoose conducting
BEETHOVEN, SHOSTAKOVICH

*FESTIVAL OF CONTEMPORARY MUSIC*

**JULY 23–27**
**Made possible by the generous support of Dr. Raymond and Hannah H. Schneider**

**Friday, July 23, at 2:30 p.m.‡**
"New Generation East": Tan Dun conducting–Music of Chin, Prabowo, Chan, and Qigang Chen

**Friday, July 23, at 4:30 p.m. (Theatre)**
Film presentation on Toru Takemitsu

**Friday, July 23, at 11 p.m. (Theatre)**
TAN DUN *Red Forecast*
Tan Dun, conductor; Susan Botti, soprano; Michael Newman, video artist

**Saturday, July 24, at 2:30 p.m.‡**
George Benjamin and David Robertson conducting–Music of Benjamin, Donatoni, and Vivier

**Saturday, July 24, at 11 p.m. (Theatre)**
George Benjamin, piano, improvising to a silent film

**Sunday, July 25, at 10 a.m.**
"Young Generation West": Stefan Asbury conducting–Music of Heim, Sanchez-Gutierrez, Guerrieri, Jalbert, and Vrebalov

**Sunday, July 25, at 8:30 p.m.‡**
"Vocal Calligraphy": Stefan Asbury conducting–Music of Zuidam, Chen Yi, Sheng, Rehnqvist, Chin, and Kim

**Monday, July 26, at 8:30 p.m.‡**
**The Margaret Lee Crofts Endowed Concert**
Tanglewood Music Center Orchestra
Tan Dun, George Benjamin, and Stefan Asbury conducting–Music of Gordon, Benjamin, Wing-fai Law, Mertl, and Takemitsu

**Tuesday, July 27, at 8:30 p.m.***
*THE FROMM CONCERT AT TANGLEWOOD* (Theatre)
Boston Musica Viva
Richard Pittman, music director
Works of Weir and Maw

‡FCM Prelude Concert

**Sunday, August 1, at 10 a.m.**
Vocal Chamber Music

**Sunday, August 1, at 2:30 p.m. (Shed)***
*Leonard Bernstein Memorial Concert*
**To benefit the Tanglewood Music Center**
Tanglewood Music Center Orchestra
Gustav Mahler Youth Orchestra
Seiji Ozawa conducting; Yo-Yo Ma, cello; Yuri Bashmet, viola; Tanglewood Festival Chorus
BARTÓK *The Miraculous Mandarin*
STRAUSS *Don Quixote*

**Sunday, August 1, at 7 p.m.**
BUTI Vocal Program, Ann Howard Jones conducting–SCHUMANN, MENDELSSOHN, MOZART

**Sunday, August 1, at 8:30 p.m.**
**(Chamber Music Hall**; free admission)
Instrumental Chamber Music

**Monday, August 2, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Monday, August 2, at 8:30 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Wednesday, August 4 (Shed)***
**Sponsored by Filene's and GE Plastics**
*TANGLEWOOD ON PARADE*
**To benefit the Tanglewood Music Center**
Afternoon events begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Boston Pops Orchestra
Seiji Ozawa, Claudio Abbado, Keith Lockhart, and John Williams conducting
WAGNER, BERLIOZ, WILLIAMS, and TCHAIKOVSKY *1812* Overture

**Thursday, August 5, at 8:30 p.m.**
TMC Fellows and Members of the Gustav Mahler Youth Orchestra
Instrumental Chamber Music

**Saturday, August 7, at 11 a.m.**
**Sponsored by BerkshireBank**
Family Concert (free admission)
Conducting Fellows conducting

**Sunday, August 8, at 10 a.m.**
Vocal & Instrumental Chamber Music
To include BACH Cantata No. 57, Craig Smith conducting

**Sunday, August 8, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Monday, August 9, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Monday, August 9, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Thursday, August 12, at 8:30 p.m.**
Instrumental Chamber Music

**Saturday, August 14, at 11 a.m.**
**Sponsored by Newman's Own**
Family Concert (free admission)
Conducting Fellows conducting

**Saturday, August 14, at 2:30 p.m.**
BUTI Orchestra, Joseph Silverstein conducting
BERLIOZ, PISTON, BRAHMS

**Sunday, August 15, at 10 a.m.**
Instrumental Chamber Music

**Sunday, August 15, at 8:30 p.m.**
Instrumental Chamber Music

**Monday, August 16, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Monday, August 16, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Tuesday, August 17, at 7 p.m.* and**
**Wednesday, August 18, at 7 p.m.***
**(Open Dress Rehearsals)**
**Thursday, August 19, at 8:30 p.m.***
**Saturday, August 21, at 2:30 p.m.* (All Theatre)**
TMC Vocal Fellows and Orchestra
Robert Spano conducting
David Kneuss, director; John Michael Deegan and Sarah G. Conly, design
PUCCINI *Gianni Schicchi* (fully staged)

**Sunday, August 22, at 8:30 p.m.**
**The Dr. Raymond and Hannah H. Schneider Concert, Endowed in Perpetuity**
Tanglewood Music Center Orchestra
André Previn and Conducting Fellows conducting; Joan Kwuon, violin
BRAHMS, RACHMANINOFF
Preceded at 6:30 by Special Prelude Concert: STRAVINSKY Vocal & Instrumental Chamber Music

**Schedule and programs subject to change.**

All performances held in Seiji Ozawa Hall unless otherwise noted. Unless otherwise indicated, seating for TMC performances is unreserved; admission available one hour before concert time, at $10 for orchestra concerts and $6 for other performances. (Friends of Tanglewood at the $75 level or higher are admitted without further contribution.)

Additional TMC events may be scheduled throughout the summer. Complete weekly information is available at the Tanglewood Main Gate or by calling (413) 637-5230.

*Tanglewood ticket required; available at the Tanglewood box office.

## TANGLEWOOD MUSIC CENTER ENDOWMENT CONTRIBUTORS

Tanglewood Music Center Fellows pay no tuition and are offered free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Artists Positions. The Tanglewood Music Center gratefully acknowledges the endowment support of the contributors represented below.

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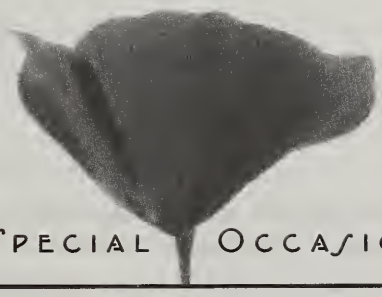

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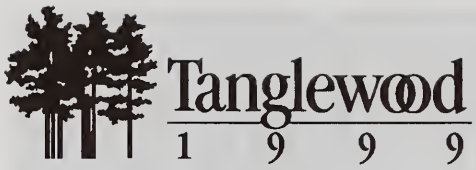

Wednesday, August 11, at 8:30
Florence Gould Auditorium, Seiji Ozawa Hall

FREIBURG BAROQUE ORCHESTRA
GOTTFRIED VON DER GOLTZ, artistic director and leader
THOMAS QUASTHOFF, bass-baritone

## ALL-MOZART PROGRAM

Overture to *Mitridate, rè di Ponto*, K.87

*Sinfonia concertante* in E-flat for oboe, clarinet, horn, bassoon, and orchestra, K.297b (K.Anh.C14.01)

Allegro
Adagio
Andantino con variazioni

KATHARINA ARFKEN, oboe
LORENZO COPPOLA, clarinet
TEUNIS VAN DER ZWART, horn
DONNA AGRELL, bassoon

"Madamina, il catalogo è questo" (Leporello's Catalogue Aria) from *Don Giovanni*, K.527, Act I

THOMAS QUASTHOFF, bass-baritone

March of the Priests from *Idomeneo*, K.366, Act III

Recitative and aria, "Così dunque tradisci… Aspri rimorsi atroci," K.432

Mr. QUASTHOFF

INTERMISSION

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"Mentre ti lascio, o figlia," Concert aria for bass and orchestra, K.513

Mr. QUASTHOFF

"Per questa bella mano," Concert aria for bass, double bass obbligato, and orchestra, K.612

Mr. QUASTHOFF

Symphony No. 40 in G minor, K.550

Allegro molto
Andante
Menuetto: Allegretto
Allegro assai

Texts and translations begin on page 6.

## Notes

Song is at the center of Mozart's musical personality—or, let us go further and say, Mozart's musical soul. Much of the time—particularly but not exclusively in his slow movements—when Mozart writes for instruments he is writing transposed or translated vocal music, or, more precisely, transposed or translated opera, using or evoking the musical gestures of that world. Opera is the essence of Mozart, it is where his genius is manifest at its most complex and, emotionally and musically, at its richest. Time and time again I have observed in the course of my work as teacher and chamber music coach that the violinist or pianist or clarinetist who hasn't the slightest idea of what to do with a Mozart melody is the one who does not know *Figaro's Wedding*, *Don Giovanni*, *Così fan tutte*, *The Magic Flute*, and their musical languages.

Most of this concert is about Mozart and the human voice, Mozart and opera. Perhaps paradoxically, it is the greatest work on the program, the **Symphony No. 40 in G minor**, that seems furthest removed from that world, but if I write "seems" rather than "is," I do it on purpose. The agitated opening is Cherubino's entrance aria, "Non so più," in *Figaro*, only—and I grant you it is a big "only"—the emotional climate has changed from the portrayal of a teenager's agitated hormones to that of a grown man's sense of tragedy. Conductor, strings, and woodwinds will be helpless with the first movement's second theme if they do not approach it vocally, and the same thing is true for the conductor, the violas, and the other strings when they need to make something expressive and non-mechanical of the repeated notes at the beginning of the Andante.

Four times this evening we can hear and revel in actual singing. One of the arias is Leporello's lascivious recitation of his master Don Giovanni's conquests (**Leporello's Catalogue Aria**); the other three will be new to most of you. Many of the works we refer to as Mozart's concert arias are in fact no such thing: they are arias written to be inserted in other people's operas, usually to please a particular singer. That sounds like a strange, even an artistically immoral practice to us, but it was common enough in the eighteenth century. Stranger still to us is the idea of an opera that is wholly what was called a *pasticcio*, one in which many

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composers have had a hand. (Literally the word means anything from entanglement to outright mess, plus carrying a host of food-related meanings, all having to do with hash.) For example, Mozart wrote ***Così dunque tradisci*** in 1783 for Ludwig Fischer, the bass who had created the comic/pathetic/not-quite-villainous role of Osmin in *The Abduction from the Seraglio*, the idea being that it should be used in a production of *Temistocle*, an opera that had started out with a score by a single composer, Andrea Bernasconi, but which had turned into a *pasticcio* long before Mozart added his wonderful five minutes to it. The character who sings *Così dunque tradisci* has been found out as a criminal and fears the future. Both recitative and aria are in Mozart's dark, powerful *Don Giovanni* manner, though that marvel is still four years in the future.

***Mentre ti lascio***, which comes from the time when Mozart was just beginning work on *Don Giovanni*, was composed as an act of friendship for Gottfried von Jacquin, whose family to this day has a street named for them in Vienna. A father bids his weeping daughter farewell, and if von Jacquin did not have a professional's grand voice, we can infer from what Mozart entrusts to him, that through intelligence and emotional maturity he could convey tragic sentiment. It is an extraordinarily powerful piece, a grave first section leading to an impassioned Allegro in minor. ***Per questa bella mano***, its text a conventional avowal of love, is a genuine concert aria, probably written for its first singer, Franz Xaver Gerl, who was about


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to undertake the role of the High Priest Sarastro in the original production of *The Magic Flute*, or possibly for Herr Pichelberger (how Viennese can a name get?), the principal bass player at the theater where *The Magic Flute* was produced. So here we have a duet for two virtuoso basses, one vocal, one instrumental. Double basses make so massive a sound as a group, and it is always amazing to discover that instrument's delicacy when it plays solo!

In all the arias, pay close attention to the orchestra as it aids and abets the singer, commenting, underlining, shedding new light on the words through changes of harmony, for example on the word "*smanie*" ("frenzy") in the first part of *Mentre ti lascio.* Nowhere is Mozart's art of orchestral partnering more wonderful than in the *Don Giovanni* Catalogue Aria with its giggling, chortling, lip-smacking band, not to forget the sudden expression of horror at the thought of seducing women for the pure pleasure of adding them to the list.

The **Overture to *Mitridate, rè di Ponto*** is a sample of music from a remarkably poised and skilled opera Mozart wrote for Milan when he was not quite fifteen. *Idomeneo,* too little known, is a tragic masterwork of his maturity, most marvelously mixing gravity and passion. The **March of the Priests** gives us a glimpse of the solemn ceremonial side that is an essential part of the language of *Idomeneo.*

The soloist in a Mozart concerto always does well to think of him- or herself as the star of an opera, and for the audience this sense begins right away in the spacious opening orchestral music that both introduces some of the themes on which the soloist will elaborate as well as keeping us in pleasing suspense as we wait for the divo/diva to be heard from. In tonight's ***Sinfonia concertante***, a title often used by eighteenth-century composers for concertos with more than one soloist and which suggests a symphony behaving like a concerto, we hear four wind virtuosi. In the finale, which is a set of variations, Mozart clearly distinguishes the four characters. For the rest, the individuality resides in the differences between the four instrumental colors (more distinct on eighteenth-century instruments than on modern ones) and in the separate personalities of the four highly challenged players.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published two compilations of his program notes—*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*—including many written for the Boston Symphony.

### MOZART, "Don Giovanni," Act I: Leporello's Catalogue Aria

Madamina, il catalogo è questo
Delle belle che amò il padron mio:
Un catalogo egli è che ho fatt'io:
Osservate, leggete con me.

In Italia seicento e quaranta,
In Lamagna duecento e trentuna,
Cento in Francia, in Turchia
novantuna,
Ma in Ispagna son già mille e tre.

V'han fra queste contadine,
Cameriere, cittadine,
V'han contesse, baronesse,
Marchesane, principesse,
E v'han donne d'ogni grado,
D'ogni forma, d'ogni età.

Little lady, this is the list
of lovely ladies that my master has loved.
It's a list I made myself;
observe; read it with me.

In Italy, six hundred forty;
in Germany, two hundred thirty-one;
one hundred in France; ninety-one in
Turkey;
but in Spain already one thousand and three.

Among them are country girls,
serving maids, city girls,
countesses, baronesses,
marchionesses, princesses,
and women of every rank,
every shape, every age.

In Italia seicento e quaranta…

Nella bionda egli ha l'usanza
Di lodar la gentilezza;
Nella bruna, la costanza;
Nella bianca, la dolcezza.

Vuol d'inverno la grassotta,
Vuol d'estate la magrotta:
È la grande maestosa,
La piccina è ognor vezzosa.

Delle vecchie fa conquista
Pel piacer di porle in lista:
Ma passion predominante
È la giovin principiante.

Non si picca se sia ricca,
Se sia brutta, se sia bella:
Purché porti la gonnella,
Voi sapete quel che fa.

*—Lorenzo da Ponte*

In Italy, six hundred forty…

With blondes, his approach is
to praise their kindness;
with brunettes, their constancy,
with the white-haired, their sweetness.

In winter he likes fat ones,
in summer he likes thin ones;
the tall ones he calls majestic,
the short ones he always calls pert.

He seduces old ladies for the
pleasure of putting them on the list;
his principal passion
is the young beginner.

He doesn't care if she's rich,
if she's ugly, or if she's beautiful;
as long as she wears a skirt,
you know what he does.

## "Così dunque tradisci…Aspri rimorsi atroci," Recitative and aria, K.432

Così dunque tradisci, disleal principessa…
Ah, folle! Ed io son d'accusarla ardito!
Si lagna un traditor d'esser tradito!
Il meritai. Fuggi, Sebaste, fuggi…
Ah, dove fuggirò da me stesso?
Ah! porto in seno il carnefice mio.
Dovunque io vada, il terror, lo spavento
seguiran la mia traccia; la colpa mia
mi starà sempre in faccia.

Aspri rimorsi atroci,
Figli dell fallo mio.
Perchè si tardi, o Dio!
Mi lacerate il cor?

Perchè, funeste voci
Ch'or mi sgridate appresso,
Perchè v'ascolto adesso,
Nè v'ascoltai fin or?

Thus you do betray me, faithless princess…
Ah, madness! I am rash to accuse her!
A betrayer complaining of being betrayed!
I deserved it. Flee, Sebaste, flee!
Ah, but where can I flee from myself?
I carry my executioner in my own heart.
Wherever I go, terror and fear
follow in my footsteps; my guilt
will ever stare me in the face.

Bitter, cruel regrets,
offspring of my sin,
why do you delay, oh God!
to tear my heart to pieces?

Why, you dismal voices
who now chide me on every side,
why do I hear you now,
and never heard you before?

## "Mentre ti lascio, o figlia," Concert aria, K.513

Mentre ti lascio, o figlia,
in sen mi trema il core.
Ahi, che partenza amara,
provo nel mio dolore le smanie ed il terror.
Parto. Tu piangi? O Dio?
Ti chiedo un sol momento.
Figlia, ti lascio.
O Dio, che fier tormento!
Ah mi si spezza il cor.

As I leave you, o my daughter,
My heart trembles in my breast.
Alas, what a bitter parting;
in my sorrow I feel desperation and terror.
I am going. Are you weeping? O God!
I ask only a single moment.
My daughter, I leave you.
O God, what fierce torment!
Ah, it breaks my heart!

***Please turn the page quietly,***
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**"Per questa bella mano," Concert aria with double bass obbligato, K.612**

Per questa bella mano,
per questi vaghi rai
giuro, mio ben, che mai
non amerò che te.
L'aure, le piante, i sassi,
Che i miei sospir ben sanno,
A te qual sia diranno
La mia costante fè.

Volgi lieti o fieri sguardi,
Dimmi pur che m'odi o m'ami,
Sempre acceso ai dolci dardi,
Sempre tuo vo' che mi chiami,
Né cangiar può terra o cielo
Quel desio che vive in me.

By this beautiful hand,
by these lovely eyes,
I vow, my love, that I
shall never love another.
The winds, the flowers, the rocks,
who are well acquainted with my sighs,
will tell you anyhow
of my constant faith.

Should your looks be kind or cruel,
should you say you love or hate me,
I shall ever submit to your sweet wounding,
ever want you to call me your own;
neither heaven nor earth can change
this desire that lives in me.

*—Translations by Lucy E. Cross*

## GUEST ARTISTS

### Freiburg Baroque Orchestra (Freiburger Barockorchester)

The Freiburg Baroque Orchestra is a self-governing organization that lays great store in its democratic structure not only because the ensemble values this organizational form, but also because its members are convinced that this is the most appropriate organizational form for musicians. For this reason the Freiburg Baroque Orchestra has consciously revived the tradition of playing even symphonic works from the early Romantic period without a conductor in accordance with contemporary practice. In this way, the orchestra achieves the intensity of chamber music while also maintaining its own distinctive sound. The Freiburg Baroque Orchestra gave the first of its more than 500 concerts to date in 1987. In the following year they aroused considerable public attention beyond the bounds of Berlin, where they gave a much-praised concert in the Berlin Philharmonie. The ensemble began its series of foreign tours with a concert in Amsterdam in 1989 and first came to America in 1995. Today more than half of the orchestra's concerts take place all


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over the world. The ensemble's first conductor was recruited from its own membership. From 1990, when the first of its more than twenty CDs appeared, Thomas Hengelbrock, then leader of the orchestra, wielded the baton. Until 1997 he remained associated with the orchestra as its artistic director, together with Gottfried von der Goltz. A new phase in the orchestra's history began when Gottfried von der Goltz became sole artistic director. Under his leadership the orchestra produced its acclaimed recording of Vivaldi's *The Four Seasons* and has also established its own subscription series, with a base of more than 1,000 subscribers, in the concert hall of its headquarters in Freiburg. Although the ensemble has extended its repertoire into the nineteenth century, Baroque music remains a central part of its program planning. Overall the orchestra offers music reaching from the early seventeenth century to well into the nineteenth century, and occasionally even into the twentieth. Performances range from the smallest chamber groups, solo, and symphonic concerts to larger projects like oratorios and lavish stage productions. The Freiburg Baroque Orchestra has performed in the world's most famous concert halls; its concert engagements extend well beyond the year 2000. Concerts in 1999 include, among others, appearances at the Ravinia Festival, Tanglewood, New York's Lincoln Center, the Cité de la Musique in Paris, the Teatro Colón in Buenos Aires, the Palais des Beaux Arts in Brussels, the Proms in London, the Concertgebouw in Amsterdam, the Schleswig-Holstein Festival in Germany, the Berlin Philharmonie, Helsinki, San Sebastian, and the Festwochen Luzern.

As artistic director of the Freiburg Baroque Orchestra, **Gottfried von der Goltz** is responsible for the selection of concert programs and for the ensemble's rehearsal sessions. As the leader of the orchestra, he directs all of the concerts and CD productions played without a conductor. After an early apprenticeship with his father, Konrad von der Goltz, and with Ramy Shevelov in Hannover, Gottfried von der Goltz completed his training at the Juilliard School in New York and at the Freiburg Conservatory. At the age of twenty-one, Gottfried von der Goltz was a member of the North German Radio Symphony Orchestra in Hamburg. Two years later he decided to give up this position for his position with the Freiburg Baroque Orchestra. Today he is not only an internationally acclaimed violin virtuoso but has also established himself as a much sought-after teacher. Since 1997 he has been a professor of Baroque violin at the Würzburg Conservatory. His work with the Freiburg Baroque Orchestra includes works for chamber orchestra from the eighteenth and nineteenth centuries.

### Freiburg Baroque Orchestra

**First Violin**
Gottfried von der Goltz
Martina Graulich
Daniela Helm-Teichmanis
Beatrix Hulsemann
Antoinette Lohmann
Wolfgang Greser

**Second Violin**
Brian Dean
Christa Kittel
Brigitte Taubl
Laura Johnson
Katrin Troger

**Viola**
Christian Goosses
Ulrike Kaufmann
Annette Schmidt
Lothar Haass

**Cello**
Kristin von der Goltz
Ute Petersilge
Patrick Sepec

**Double Bass**
Love Persson
Dane Roberts

**Flute**
Karl Kaiser

**Oboe**
Katharina Arfken
Saskia Fikentscher
Sarah Davol

**Clarinet**
Lorenzo Coppola
Daniele Latini

**Bassoon**
Donna Agrell
Javier Zafra

**Horn**
Teunis van der Zwart
Erwin Wieringa
R.J. Kelley

**Thomas Quasthoff**

Recognized as one of his generation's most remarkable singers, the German bass-baritone Thomas Quasthoff has been engaged by many of the world's leading orchestras and has collaborated with such renowned conductors as Claudio Abbado, Sir Colin Davis, Seiji Ozawa, Sir Simon Rattle, Mstislav Rostropovich, and Helmuth Rilling, among others. During the 1998-99 season Mr. Quasthoff's United States engagements included Mahler's *Des Knaben Wunderhorn* with the New York Philharmonic under Sir Colin Davis, Mahler's *Das Lied von der Erde* with the Boston Symphony Orchestra under Seiji Ozawa, and Brahms's *Ein deutsches Requiem* with the Chicago Symphony under Daniel Barenboim in Chicago and Berlin. In Europe he appeared with the Berlin Philharmonic and Sir Simon Rattle in a program of Mozart arias, with the Concertgebouw Orchestra and Riccardo Chailly in Berlioz's *Damnation of Faust*, with the Deutsche Symphonie-Orchester Berlin and Michael Gielen in Bach's *St. Matthew* Passion, and with the London Symphony Orchestra and Mstislav Rostropovich in Britten's *War Requiem*. Recital engagements have included Schubert's *Winterreise* in Paris, Salzburg, Munich, on tour in Japan, and in New York in January 1999, when he made his New York recital debut on the series "Great Performers at Lincoln Center." Having made his Boston Symphony debut with *Das Lied von der Erde* in October 1998, he will rejoin Seiji Ozawa and the BSO for performances of Britten's *War Requiem* in Boston and New York in February 2000. Mr. Quasthoff has recorded primarily for BMG Classics; he has also recorded for Deutsche Grammophon, EMI-Electrola, Philips, and Bayer. His recording of Schumann Lieder for BMG was awarded the Grand Prix Gabriel Fauré by the Académie de Disque Lyrique in Paris. Other recordings for BMG include Schubert Lieder with pianist Charles Spencer, Beethoven's *Fidelio* with the Bavarian Radio Symphony Orchestra conducted by Sir Colin Davis, a disc of Mozart arias which has been awarded both the Diapason d'Or and the ECHO Prize, and Schubert's *Winterreise* with Charles Spencer. His most recent recording, for Deutsche Grammophon, is Mahler's *Des Knaben Wunderhorn* with Anne Sofie von Otter and the Berlin Philharmonic under the direction of Claudio Abbado. Mr. Quasthoff began his vocal studies with Professor Charlotte Lehmann and Professor Huber-Contwig (musicology) in Hannover, Germany. His awards include first prize in the 1988 ARD International Music Competition in Munich, the 1996 Shostakovich Prize in Moscow, and the 1996 Hamada Trust/Scotsman Festival Prize at the Edinburgh International Festival. Since 1996 he has been a professor in the vocal department of the Music Academy in Detmold, Germany.

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2. Shadows
3. Pink Actress
4. Black Dance
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Messrs. OHLSSON, MARTINSON, and LEFKOWITZ,
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## Notes

When Tan Dun was relocated to rural China to plant rice during the Cultural Revolution, he continued immersing himself in music via the collection of folk songs and through the organization of an "orchestra" consisting of homemade bamboo flutes, pots, pans, and whatever else came to hand. This ad hoc ensemble played for weddings or at Buddhist temples, for funerals, for ghost operas, or any other occasion that arose. He also became a fiddle player in a Peking Opera troupe.

When Tan saw his first Western orchestra, which was the Boston Symphony Orchestra conducted by Seiji Ozawa on its Asian tour in 1979, a new world opened for him. After the Cultural Revolution the exploration of music outside of China became a more practical possibility, and Tan, among others of his generation, began to study European traditions as well as those of other cultures. His first string quartet, *Feng Ya Song* (1983), reflected his synthesis of the style of Bartók and Schoenberg with traditional Chinese music. At the same time, Tan was leading a movement of rediscovery of the folk and classical music traditions of China. Young Chinese composers such as Tan and Qigang Chen began writing works of Western character that incorporated traditional Chinese instruments, or pieces that used Western instruments in a basically Chinese musical idiom. In China, Tan was criticized for leaning too much toward European taste and his music was banned for a period of six months during 1983. He spent eight years at Central Conservatory in Beijing in the late 1970s and early '80s, and in 1986 received a fellowship to study at Columbia University in New York with Chou Wen-Chung. In the meantime Tan had written the controversial *On Taoism*, an ultra-avant-garde statement of his musical aims that both challenged and embraced the musical influences from the West and Asia.

*Eight Colors for String Quartet* (1986-88) is a further merging of these two influences, drawing on serialism and new sonorities of the European and American avant-garde while


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evoking performance gestures from Peking Opera. The piece was first performed in 1988 by the New Zealand String Quartet in Wellington, New Zealand; it is in eight sections, lasting about sixteen minutes. Tan's own note for the piece elucidates his approach:

> *Eight Colors for String Quartet* (together with *In Distance* and *Silk Road*) marks the first contact in my music between folk materials and the concentrated, lyrical language of atonality. The Quartet consists of eight very short sections—almost like a set of paintings—that share and develop materials. The subjects are described by the eight interrelated titles and form a drama: a kind of ritual performance structure. Both the timbre and the string techniques are developed from Peking Opera (the vocalization of Opera actresses and Buddhist chanting can be heard). Although a shadow of atonal pitch organization remains in some sections of this piece, I began to find a way to mingle old materials with new to contribute something to the Western idea of atonality and to refresh it. I find a danger in later atonal writing that it is too easy to leave oneself out of the music. I want to find ways to remain open to my culture and open to myself.

Tan has continued to explore new ways of relating his music to the performers and audiences that experience it, including in the large orchestra pieces of the *Orchestral Theatre* series. *Orchestral Theatre II: Re*, performed by the Boston Symphony Orchestra this past July 25, and *Red Forecast: Orchestral Theatre III*, performed by Tanglewood Music Center Fellows on July 23, were part of this year's Festival of Contemporary Music, of which Tan Dun was director.

—Robert Kirzinger

* * * * *

**Robert Schumann** (1810-1856) wrote his piano quintet early in the fall of 1842, his "chamber music year." He had just finished his three Opus 41string quartets and would soon turn to the Opus 47 piano quartet. Both the string quartet and piano quartet genres had notable histories going back to the classical works of Haydn and Mozart, but the piano quintet was an entirely new medium, created single-handedly by Schumann with this, his sole contribution to it—and his most popular piece of chamber music. But clearly the combination of piano and string quartet had its attractions: Schumann was followed in this genre by Brahms and Reger in Germany, Dvořák in Bohemia, Franck and D'Indy in France, Elgar in England, and Shostakovich in Russia.

Until 1840, Schumann had composed entirely for the piano, and almost entirely in miniature. He always found it something of a strain to think in the large-scale terms needed for a symphony or major chamber work, but in this quintet he reconciled the demands of form and expression as rarely before or after. He was completely at home with the piano, which was his own instrument, but he also gave the string parts beautiful and expressive things to do, even if at times they are almost symphonic in character.

The first movement grows from an upward-leaping, energetic theme that is related by distinct family resemblance to most of the remaining ideas of the movement, including the lyrical piano afterthought that becomes the transition theme and generates in its turn the secondary theme of the movement. The C minor funeral march of the slow movement was almost certainly inspired by Beethoven. A lyrical Trio in C major provides contrast of mood but fails to prepare us for the dramatic surprise of the second Trio, a stormy F minor passage against which the viola attempts to recall the funeral march. The minor mode yields to F major for a new statement of the lyrical first Trio, now especially sweet for coming after such an outburst. The funeral march itself returns with a dying fall and longer periods of silence, recalling the Beethoven of the *Eroica* Symphony and the *Coriolan* Overture. The dramatic turn of the second Trio was an afterthought, suggested to Schumann by Mendelssohn, who —deputizing for Clara Schumann, who was ill—sight-read the piano part in a private performance in December 1842.

The scherzo is built on rushing scales, punctuated by heavy chords and syncopated ca-

dences. The first Trio features a canon between first violin and viola with a theme built on a descending fifth, a motive prominent from the beginning of the quintet. The second Trio, again suggested by Mendelssohn, changes the meter from 6/8 to 2/4 for a striking contrast of mood. The final coda of the scherzo firmly reestablishes the tonic key of E-flat, necessary in part because the finale opens in a distant key and only works around to the tonic after two full statements of the theme.

The entire last movement carries on a wide-ranging modulation; even the recapitulation (like the movement's opening) begins outside the home key. But to make up for this distant traveling, Schumann creates a fugato, working in all the themes of the last movement. Then, in a massive fugal coda, he combines the opening themes of the first and last movements in a memorable moment that sets off a splendidly vigorous free fugue to bring the quintet to its resonant conclusion.

—Steven Ledbetter

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

## ARTISTS

Born in Oxford, England, **Ronan Lefkowitz** joined the Boston Symphony Orchestra in 1976. Mr. Lefkowitz is a graduate of Brookline High School and Harvard College. His most notable teachers included Gerald Gelbloom, Max Rostal, Luise Vosgerchian, Joseph Silverstein, and Szymon Goldberg. While in high school, he was concertmaster of and a frequent soloist with the Greater Boston Youth Symphony Orchestra. He was also concertmaster of the International Youth Symphony Orchestra under Leopold Stokowski. In 1972 Mr. Lefkowitz won the Gingold-Silverstein Prize at the Tanglewood Music Center, where he now coaches chamber music. In 1984 he helped establish and endow the Gerald Gelbloom Fellowship for a student of violin at the Tanglewood Music Center. Also in 1984 he was featured on the PBS television program "Evening at Pops" as a soloist with three of his Boston Symphony colleagues in a performance of Vivaldi's Concerto for Four Violins. In 1986 Mr. Lefkowitz joined the contemporary music group Collage. The following summer he performed the American premiere of Witold Lutosławski's *Chain 2* for violinist and chamber orchestra as part of the Festival of Contemporary Music at Tanglewood; as a result, he was invited to perform the piece in its Boston Symphony premiere under the composer's direction in October 1990. Other recent concert engagements have included several performances with Yo-Yo Ma. Mr. Lefkowitz has recently been involved with the Terezín Chamber Music Foundation, which is directed by BSO colleague Mark Ludwig, and which seeks to find, perform, and


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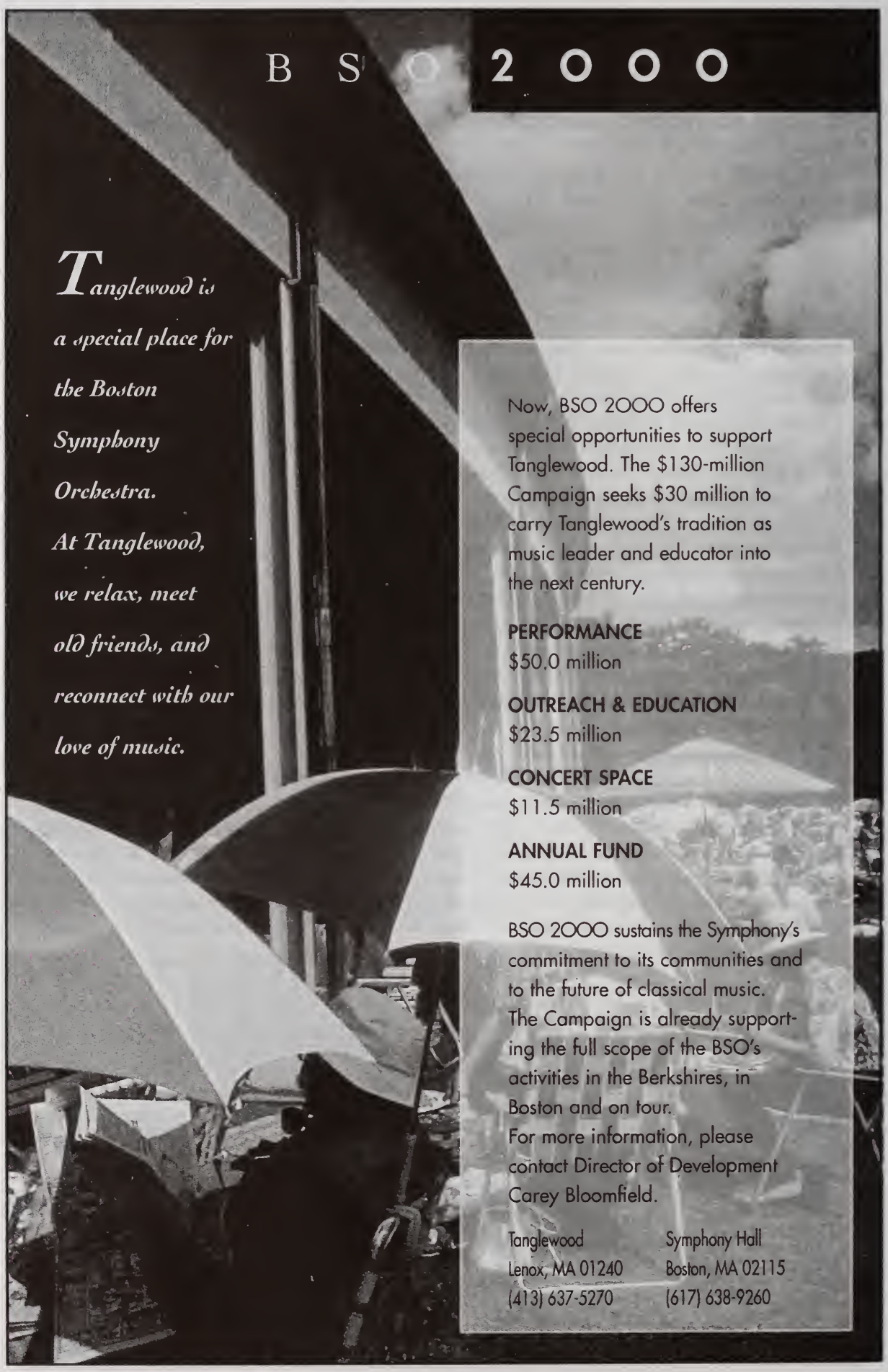
record music written in the early 1940s by composers interned at the Theresienstadt concentration camp. Mr. Lefkowitz is also a founding member and first violinist of the Hawthorne String Quartet, which has recently become quartet-in-residence at Boston College.

A member of the Boston Symphony Orchestra since November 1998, violinist **Haldan Martinson** made his national television debut in 1988 on Johnny Carson's "Tonight Show" and made his solo debut in 1990 with the Los Angeles Philharmonic. The recipient of numerous prizes, scholarships, and awards, he has participated in the chamber music festivals of Ravinia, Taos, Santa Fe, and La Jolla. From 1996 to 1998 he was a member of the Metamorphosen Chamber Ensemble. Mr. Martinson is also a prizewinning composer whose works for string ensemble have been featured frequently in concert. One of his works, *Dance of the Trolls* for string orchestra, was commissioned by the Crossroads Chamber Orchestra in 1988 and has since been performed throughout Southern California. Mr. Martinson graduated with a B.A. in Music from Yale University, where he was awarded the prestigious Louis Sudler Prize. From 1991 to 1994 he was concertmaster of the Yale Symphony Orchestra. He received a master of music degree from the New England Conservatory of Music in 1997. In December 1998 Mr. Martinson was invited to join the Hawthorne String Quartet as its newest member. Formed by members of the Boston Symphony Orchestra in 1986, the ensemble has recorded for London/Decca and Northeastern and was recently named resident string quartet at Boston College. In addition to his orchestral and chamber music activities, Mr. Martinson teaches violin privately.

**Rachel Fagerburg** joined the viola section of the Boston Symphony Orchestra in December 1989. Ms. Fagerburg can be heard frequently in Prelude Concerts at Symphony Hall and in chamber music concerts in the Boston and Berkshire areas. A graduate of the New England Conservatory of Music, she was a Tanglewood Music Center Fellow in 1980. Ms. Fagerburg's teachers included Heidi Castleman and Eugene Lehner at the New England Conservatory, and Abraham Skernick at the Cleveland Institute of Music. Before joining the Boston Symphony she was a member of the Boston Pops Esplanade Orchestra, the Opera Company of Boston, Emmanuel Music, and the Boston Ballet Orchestra.

Born in Oak Park, Illinois, **Joel Moerschel** received his early musical training from Chicago Symphony cellist Nicolai Zedeler and from Karl Fruh, professor of music at the Chicago Musical College. He received his bachelor of music degree with distinction from the Eastman School of Music, where he studied with Ronald Leonard; he joined the Boston Symphony Orchestra in 1970, following graduation. Besides his BSO commitments, Mr. Moerschel has performed as soloist, chamber musician, and contemporary music cellist with the Wheaton Trio, the Francesco and Amici string quartets, Boston Musica Viva, and Collage New Music. He is on the faculty at Wellesley College and at the Boston University Tanglewood Institute.

For a biography of **Garrick Ohlsson**, see page 37.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## ALL-MOZART PROGRAM

Symphony No. 19 in E-flat, K.132
- Allegro
- Andantino grazioso
- Menuetto; Trio
- Molto allegro

Piano Concerto No. 19 in F, K.459
- Allegro vivace
- Allegretto
- Allegro assai

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Six German Dances, K.571

| | |
|---|---|
| No. 1 in D | No. 4 in G |
| No. 2 in A | No. 5 in B-flat |
| No. 3 in C | No. 6 in D |

Symphony No. 33 in B-flat, K.319
- Allegro assai
- Andante moderato
- Menuetto; Trio
- Finale: Allegro assai

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## NOTES ON THE PROGRAM

### WOLFGANG AMADÈ MOZART (1756-1791)

**Symphony No. 19 in E-flat, K.132**

*First performance: Specific date unknown; composed in Salzburg, July 1772*
*This is the first Boston Symphony performance.*

**Piano Concerto No. 19 in F, K.459**

*First performance: Unknown; composed in Vienna, December 11, 1784*
*First Boston Symphony performance: July 6, 1963, at Tanglewood, Erich Leinsdorf cond., Rudolf Serkin, piano soloist*
*Most recent Tanglewood performance: August 23, 1997, André Previn cond., Horacio Gutiérrez, soloist*

**Six German Dances, K.571**

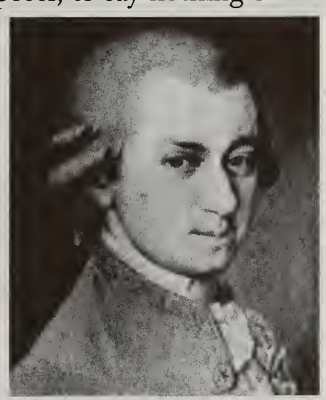
*First performance: Unknown; composed in Vienna, February 21, 1789*
*Only previous Boston Symphony performance: July 6, 1969, at Tanglewood, Erich Leinsdorf cond.*

**Symphony No. 33 in B-flat, K.319**

*First performance: Unknown, though presumably at Salzburg soon after the completion date of July 9, 1779*
*First Boston Symphony performance: July 23, 1950, at Tanglewood, Serge Koussevitzky cond.*
*Most recent Tanglewood performance: July 2, 1967, Jorge Mester cond.*

Now here is a happy and useful act to enliven our perpetual celebration of **WOLFGANG MOZART**: the performance of two lively and delicious compositions that hardly ever show up on our concert programs. Just as pianists and chamber ensembles are inclined to treat Beethoven as though his life had begun at thirty (conductors haven't much choice really), so are performers in the habit of snubbing Mozart when the Köchel catalogue numbers are below 300. There are exceptions, of course: notably the violinists, since their favorite concertos are in the low 200s, and the great E-flat major piano concerto, K.271, gets its fair share of outings, but it is rare indeed that we get a chance to hear one of Mozart's early symphonies.

The **Symphony No. 19 in E-flat, K.132**, dates from 1772. Mozart had turned sixteen at the beginning of that year, but he was already an experienced composer, to say nothing of being an experienced traveler with major concert tours to England, Paris, and Milan—two to each of those places—behind him. Those of you who know your way about Mozart's piano concertos will recognize that he liked the commanding first gesture of this symphony enough to use it again thirteen years later in a stupendously great work in the same key, the Piano Concerto No. 22, K.482. Thinking of that work and of the beloved Symphony No. 39 can remind us that for Mozart the key of E-flat is one he associates with well-upholstered sonorities, and this early symphony, with four horns in the orchestra, has a wonderfully sumptuous sound. Perhaps its single most memorable feature is the Trio of the minuet, music so delightfully eccentric in gait and harmony that many a connoisseur would guess it to be by Haydn. A full-dress program note would make much of the fact that the second movement quotes a German Christmas carol, one that Brahms also used in one of his touching songs for alto and viola, but Mozart hides it in the second violin part so well that it takes a more than willing ear to spot it.



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| September 24 | Dimitry Yablonski, cello<br>Boris Berezovsky, piano |
| October 15 | Borromeo String Quartet<br>All Beethoven Program III |
| October 29 | Emanuel Pahud, flute<br>Eric Le Sage, piano |
| November 14 | Budapest Strings with<br>Paula Robison, flute |
| December 10 | Borromeo String Quartet<br>All Beethoven Program IV |
| December 20 | Boston Camerata |
| January 5 | Trio: Wu Han, piano; Pamela Frank, violin; Yeesun Kim, cello |
| January 16 | Emerson String Quartet<br>with Wu Han, piano<br>Edgar Meyer, double bass |
| January 30 | Pamela Frank, violin<br>Claude Frank, piano |
| February 11 | Borromeo String Quartet<br>All Beethoven Program V |
| February 19 | Douglas Boyd, oboe<br>Judith Gordon, piano |
| February 26 | David Finckel, cello<br>Wu Han, piano |
| March 24 | Dubravka Tomsic, piano |
| April 7 | Borromeo String Quartet<br>All Beethoven Program VI |

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and Schubert, Mozart was an occasional composer of music that was actually meant to be danced to in ballrooms and pubs and at parties. To receive a bid to provide music for one of Vienna's prominent social or professional societies was a distinct honor; besides, it helped pay the rent. This set of quick dances in three-quarter time—ancestors of the waltz, really—was written for the carnival season of 1789. The scoring is a marvel, no less than in his greatest operas and concertos, and the musical invention covers a range from unbuttoned comedy to swashbuckling military flourishes and East-of-Vienna exoticism, by no means eschewing touches of genuine Mozartian melancholy.

Enchanting as the Symphony No. 19 is, when we hear the **Symphony No. 33** we can tell that Mozart had managed to do a lot of growing up in the intervening seven years. Actually the symphony's minuet is later still, having been added for a concert in Vienna in 1782. One of only three Mozart symphonies to get into print during the composer's lifetime, this one is modest in orchestration and scale, but rich and original in musical content. In this first movement, too, we will find what we inevitably hear as a "quotation" from what is in fact a later work, namely the distinctive four-note phrase that propels the great finale of the *Jupiter* Symphony into being. (For Mozart it was a real quotation inasmuch as he had already used that phrase in his F major Mass of 1774.) I always enjoy imagining that Beethoven had the buzzing triplets of Mozart's last movement in his memory when he invented the wild finale of his own Eighth Symphony.

All this is lovely, but when we get to the **Piano Concerto No. 19 in F, K.459**, we encounter the sublime, the incandescent Mozart, the Mozart where words utterly fail us. Mozart was at the zenith of his popularity when he composed this concerto for his own use at the end of 1784. It is the last work of that year's miraculous harvest of six piano concertos (among other works), and it is a singularly flavorful work in which the slightly tart sound of the woodwind group is prominent.

Older editions of the score got the time signature wrong in the first movement, indicating four beats to the bar rather than Mozart's two, which means that the gait should be light-footed and not quite as military as program notes sometimes describe it. The language is that of understated high comedy. It is music fond of repetitions, but to listen attentively is to discover that repetitions are hardly ever literal in Mozart, and every revisiting of an idea is re-


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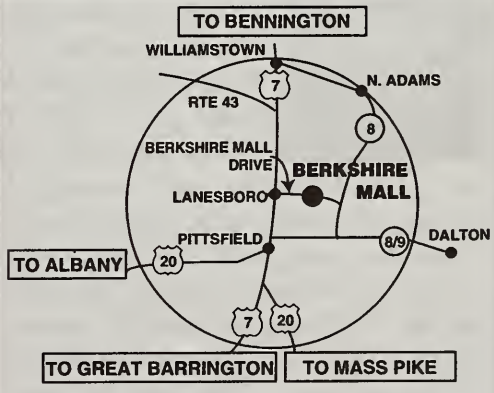


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This is one of those concertos where each movement is more special and original than the one before. The second movement begins as pastoral, but as it proceeds it assumes unexpected force and is darkened by equally unexpected shadows. The first phrase is a surprisingly odd five measures long, and every move and extension is a revelation. Major and minor mix fascinatingly, and altogether this is music delightfully wanting in innocence.

The finale, proceeding from artlessness to outbursts both of learning and crazy energy (touches of *Amadeus,* of the Mozart suddenly capable of climbing over furniture and mewing like a cat), all coupled to some of Mozart's most effervescent piano writing, is the most astonishing part of the concerto. Two years before, Mozart had come into contact with the music of Bach and Handel for the first time. Even before then, he was well schooled in counterpoint, but like most of his contemporaries he thought of fugues and canons as belonging to the classroom or, at best, the church. From those Baroque masters he discovered how it could be the stuff of real life, what an instrument it could be for architectural strength and expression.

Much of Mozart's instrumental music is transposed or translated imaginary opera. This movement is no exception. It is real *opera buffa,* only here Mozart has miraculously fused that language with the world of Bach and Handel. We can in fact say that it is the synthesis of the *galant* manner he had grown up with and the learned language of the Baroque that made possible the marvels of the Classical style at its height. Here is a constantly surprising, funny, captivating, brilliant instance of such a marriage. And here, too, there is a surprising glimpse into the future, this time in the form of a theme full of repeated notes that looks ahead to the "*Papapapapapageno/Papapapapapagena*" duet in *The Magic Flute,* and indeed it is the stuttering and astonished lovers who have the last word.

—Michael Steinberg

Now Program Annotator of the San Francisco Symphony and New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published two compilations of his program notes—*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*—including many written for the Boston Symphony.

## GUEST ARTISTS

### Hans Graf

Born in Austria, Hans Graf is music director of the Calgary Philharmonic Orchestra. Mr. Graf studied conducting in Austria and Russia and attended the master classes of Franco Ferrara, Sergiu Celibidache, and Arvid Jansons. In 1979 he won first prize at the Karl Böhm Competition. Mr. Graf is known internationally for his work as music director of the Mozarteum Orchestra of Salzburg from 1984 to 1994, music director of Salzburg's Landestheater, and music director of the Orchestra National de Euskadi in San Sebastian, Spain. He has appeared as guest conductor with the major orchestras of Boston, Dallas, Detroit, Milwaukee, and Pittsburgh, the Vienna Philharmonic, the Vienna Symphony, the Gewandhaus Orchestra of Leipzig, the Orchestre National de France, the NHK Symphony of Tokyo, the Leningrad Philharmonic, and the Israel Philharmonic. He has also appeared at major international festivals, including Aspen, Lincoln Center's Mostly Mozart Festival, Aix-en-Provence, Bregenz, the Maggio Musicale Fiorentino, and the Savonlinna Festival in Finland. In addition he has conducted numerous opera productions, including Wagner's *Der Ring des Nibelungen*, Strauss's *Ariadne auf Naxos*, *Elektra*, and *Der Rosenkavalier*, Janáček's *Jenůfa*, Berg's *Wozzeck*, Beethoven's *Fidelio*, Verdi's *Otello*, and all the major Mozart operas, as well as Leonard Bernstein's *Mass*. Since first conducting the Vienna State Opera in 1981, Mr. Graf has appeared at other major houses including Berlin, Munich, and Paris. His recordings on EMI, Erato, JVC, and Capriccio include

the complete symphonies of Mozart, Zemlinsky's opera *Es war einmal*, and various concertos, arias, and other works. Mr. Graf made his Boston Symphony debut with an all-Mozart program at Symphony Hall in March 1995, returned to the BSO podium for subscription concertrs in March 1997 and a Tanglewood engagement that August, and appeared with the orchestra most recently at Tanglewood last summer.

**Alicia de Larrocha**

A favorite of audiences throughout the world, the Spanish pianist Alicia de Larrocha has toured the United States three times each year since her return here in 1965. She plays regularly with the great orchestras, at the great festivals, and in the most prestigious recital series, and her catalogue of recordings is available throughout the world. A native of Barcelona, Mme. de Larrocha made her first public appearance in 1929 at the age of six. The great Arthur Rubinstein was a close friend of her teacher and predicted a great career for her, encouraging her to continue her studies with Frank Marshall, then head of the Marshall Academy founded in her native city by Enrique Granados. Today she serves as the Academy's third president. In 1947 she first toured outside Spain, and she made her British debut in 1953, followed by her American debut in 1955 with the Los Angeles Philharmonic under Alfred Wallenstein. Although she subsequently received the Paderewski Prize in London, as well as international honors for her early recordings of Granados and Albeniz, it was only in 1965 on her return to the United States for what amounted to a second debut here that she earned her reputation as one of the world's great classical artists. During the 1995-96 season she celebrated the thirtieth anniversary of her debut with the New York Philharmonic. Now an exclusive recording artist for BMG Classics/RCA Victor Red Seal, Mme. de Larrocha has recorded the complete Mozart piano sonatas and has commenced recording a series of Mozart piano concertos for that label. Previously she had recorded extensively for London/Decca; she has the distinction of winning four Grammy Awards, two of them in successive years. Her most recent Grammy was for her RCA recording of Granados' *Goyescas*, which was released in 1991 and also won the Grand Prix du Disque. Other recordings on RCA include Schumann's Piano Concerto led by Sir Colin Davis, Schumann's piano quintet with the Tokyo String Quartet, Mozart piano concertos led by Sir Colin Davis, the Ravel concertos with Leonard Slatkin and the Saint Louis Symphony, Beethoven's Piano Concerto No. 1 with Michael Tilson Thomas conducting, and a Schumann recital featuring the Opus 20 *Humoresque* and the Opus 17 *Phantasie*. *Musical America* honored Alicia de Larrocha on the fiftieth anniversary of her debut by naming her "Musician of the Year" in 1979. 1989 marked the Diamond Jubilee of her performing career. In 1982 the City of Barcelona awarded her the Medallo d'Oro for artistic merit, and in that same year the Spanish National Assembly voted to award her its gold medal "*al merito en las bellas artes*," which was bestowed on her by King Juan Carlos at a formal reception in Madrid. Mme. de Larrocha is also an honorary member of the Los Lazos de Dama of the Spanish Order of Civil Merit, and of the Order of Isabella de Catolica. In November 1994 she was awarded the Principe de Asturias Prize, given by a private foundation in Spain to honor outstanding achievements in the humanities, science, and the arts. Alica de Larrocha made her Boston Symphony debut in November 1971 and has appeared with the orchestra on numerous occasions since then in Symphony Hall and at Tanglewood, most recently at Tanglewood in August 1993.

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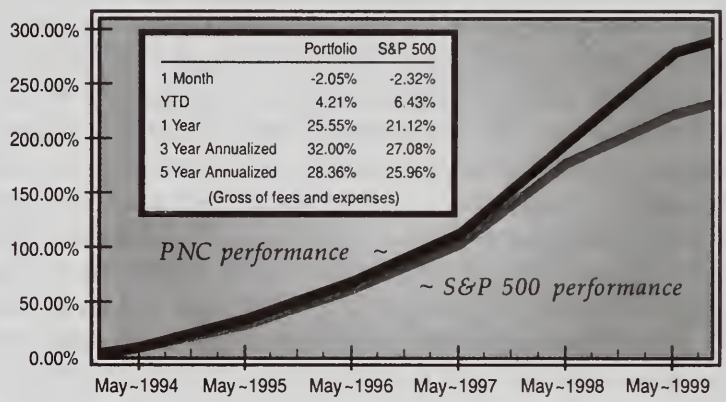


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CHOPIN — Piano Concerto No. 1 in E minor, Opus 11
Allegro maestoso
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Rondo: Vivace

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SCHUMANN — Symphony No. 4 in D minor
(original version)
Andante con moto—Allegro di molto
Romanza: Andante
Scherzo: Presto
Largo—Allegro vivace

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## NOTES ON THE PROGRAM

**ELLIOTT CARTER** (born 1908)

**A Celebration of some 100x150 notes (1986)**

*First performance: April 10, 1987, Houston Symphony Orchestra, Sergiu Comissiona cond.*

*This is the first Boston Symphony performance (though it has been performed twice by the Tanglewood Music Center Orchestra here in the Festival of Contemporary Music, on August 10, 1988, and on August 9, 1990, each time under Oliver Knussen's direction)*

**FRÉDÉRIC CHOPIN** (1810-1849)

**Piano Concerto No. 1 in E minor, Opus 11**

*First performance: October 11, 1830, Warsaw, Chopin, piano soloist*

*First BSO performances: December 1882, Georg Henschel cond., Madeline Schiller, soloist*

*First Tanglewood performance: August 13, 1960, Charles Munch cond., Gary Graffman, soloist*

*Only other Tanglewood performance: August 18, 1972, Seiji Ozawa cond., Alexis Weissenberg, soloist*

**ROBERT SCHUMANN** (1810-1856)

**Symphony No. 4 in D minor (original version of 1841)**

*First performance of 1841 original (as Schumann's "Symphony No. 2"): Leipzig Gewandhaus Orchestra, December 6, 1841; of 1851 revised version (Symphony No. 4, Opus 120): Düsseldorf Municipal Orchestra, March 3, 1853*

*First BSO performances of revised version: November 1882, Georg Henschel cond.; of original version: March 1892, Arthur Nikisch cond.*

*First Tanglewood performance of revised version: August 13, 1939, Serge Koussevitzky cond.*

*Only previous Tanglewood performance of original version: August 7, 1988, Jesús López-Cobos cond.*

**Elliott Carter: "A Celebration of some 100x150 notes"**

The first performance by the Boston Symphony Orchestra of any piece by the Harvard-educated American **ELLIOTT CARTER** (born 1908) took place in October 1964 under Richard Burgin, when Carter was just shy of his fifty-sixth birthday. That piece was Variations for Orchestra (1955). Since that time, the Boston Symphony has performed six other works by Carter, among many others performed by BSO chamber ensembles and the Tanglewood Festival Chorus, including four choral works performed by the TFC last month.

Carter, along with his friends Copland and Ives, can be seen as a defining presence in American classical music, one of the composers who has harnessed the disparate energies of jazz, American popular music, and European classical music, from the Renaissance to Webern and Stravinsky. In addition, Carter took the idiom considered particularly American—the idiom of Copland, Morton Gould, Roy Harris, and others—and wedded it to European modernism as represented by Stravinsky and Schoenberg. In this he paralleled a path taken by his senior contemporary Roger Sessions. With Sessions, and indeed with Schoenberg, Beethoven, and Bach, Carter shares the idea of the necessity of musical organization underlying the direct communicative goals of a piece. Carter's genius lies in the complexity and individuality of this musical architecture, which is at the service of the music's expressive content.

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premiered by the Houston Symphony for the 150th anniversary of Texas statehood. Like similar short orchestral pieces by Stravinsky (*Fireworks*), John Williams (*for Seiji!*), or even Beethoven (*Consecration of the House* Overture), *A Celebration* is a calling card of sorts, a brief example of the composer's craft and an introduction into the world of the orchestra. The piece is really an assemblage of eleven different fanfares, each of which is built upon a different interval (a minor second, a fifth, etc.). The superimposition of these motifs provides for the potential of a very complex and exciting orchestral sound, which yet never loses its core identity as a brief and colorful orchestral flourish.

With *Remembrance* (in memory of Paul Fromm, commissioned for and premiered by the Tanglewood Music Center Orchestra under Oliver Knussen in August 1988) and *Anniversary* ("for Helen," a gift to Carter's wife on their fiftieth wedding anniversary), *A Celebration* forms the triptych *Three Occasions* for orchestra. Oliver Knussen, long a champion of Carter's music, performed *Three Occasions* here at Tanglewood in 1990 with the TMC Orchestra and has recorded the piece for Virgin Classics with the London Sinfonietta on a disc also including the Violin Concerto (1990) and the Concerto for Orchestra (1969). There is another top-notch recording by Michael Gielen and the Sudwestfunk Orchestra of *Three Occasions*, with the Piano Concerto (Ursula Oppens, soloist) and the Concerto for Orchestra, on the budget-priced Arte Nova label.

—Robert Kirzinger

**Chopin, Schumann, and the Aristocracy of Artists**

Born within months of one another in 1810, Chopin and Schumann long ago earned a place as stars in the firmament of great nineteenth-century composers. Both of them are perhaps best remembered for their invention of bold, new styles of keyboard music—a genre on which Chopin concentrated practically to the exclusion of all others. Yet apart from these observations, it is difficult to think of two artists whose paths diverged in so many fundamental ways. A child-prodigy pianist, Chopin also displayed a remarkable talent for composition at an early age, publishing his first work, a Polonaise in G, when he was all of seven. Schumann, in contrast, was twenty years old when his Opus 1, the *Abegg* Variations, appeared in print. While Chopin studied for several years with a renowned teacher, Jozef Elsner, and had the further benefit of training at the Warsaw Conservatory, Schumann's musical education was limited to some lessons with a provincial organist named Kuntsch and less than a year of private instruction in counterpoint with Heinrich Dorn, a now all-but-forgotten composer. By the early 1830s Chopin had already made a name for himself in Europe's major capitals as a renowned virtuoso, having built his reputation in no small part on performances of his E minor piano concerto. At about the same time, Schumann's hopes of establishing a performing career were dashed by a mysterious hand injury. In 1836, Chopin first met Lucie Dudevant, alias George Sand, the controversial woman of letters whose life would be curiously intertwined with his own until their volatile relationship came to a crashing halt about a decade later; in the interim, Chopin withdrew more and more from the public eye, confining his appearances to the most elite of the Parisian salons. A bourgeois at heart, Schumann settled down to married life in 1840 with his first and last true love, Clara Wieck, surrounding himself with an ever-growing brood of children.

The two composers met only once, when Chopin was passing through Leipzig in September 1835, but the effects of this encounter proved to be long-lasting, especially for Schumann. Six years later he still had vivid memories of Chopin's dazzling rendition of his Ballade in G minor (Opus 23), described by Schumann as "one of his wildest and most original compositions." In fact, Schumann had fallen under the sway of Chopin's creativity well before the two artists met face-to-face. In 1831 he had acquired a copy of Chopin's Opus 2, a set of variations on Mozart's "*La ci darem la mano*" for piano and orchestra, and although his attempts to master its technical difficulties were less than successful, the work became the subject of

the fanciful essay with which he launched his career as a journalist. With the words "Hats off, gentlemen, a genius!" Schumann hailed Chopin as a major talent on the contemporary musical scene, praising his variations for their dramatic power, elegance, and glittering textures, or, as Schumann put it, their blend of "moonshine and magical spells."

These traits are even more firmly etched in the pieces by **FRÉDÉRIC CHOPIN** that next attracted Schumann's critical attention, the piano concertos No. 1 in E minor (Opus 11) and No. 2 in F minor (Opus 21). (The numbering of the concertos is a bit misleading: the F minor concerto, "No. 2," was actually composed first, in late 1829 and early 1830; the E minor concerto was finished by August 1830 and published before its companion piece, hence the designation as "No. 1.") Schumann's review—published in the April 22, 1836 issue of the journal he had recently founded, the *Neue Zeitschrift für Musik*—traces Chopin's artistic roots to two principal sources: Beethoven, who inspired the younger composer's "boldness," and Schubert, from whom he derived his "tenderness."

In the first movement of the E minor concerto, Chopin's boldness emerges in a virtuoso idiom that never indulges in the empty frills and shallow display that Schumann so abhorred, but rather exploits the technical capabilities of the keyboard toward genuinely poetic ends. The tender side of Chopin's art is apparent in the slow movement, a dreamy character piece entitled "Romance." Featuring a sumptuous *cantilena* in the soloist's right hand supported by undulating figuration in the left, the movement prefigures the captivating style that Chopin would bring to perfection in his nocturnes. According to the composer himself, the Romance "is not meant to create a powerful effect—on the contrary, it is calm and melancholy, giving the impression of someone looking gently toward a spot that calls to mind a thousand happy moments. This movement is a kind of reverie in the moonlight on a beautiful spring evening."

In contrast, the rondo finale draws on the spirited rhythms of the *krakowiak*, a lively Polish folk-dance in duple meter. Schumann certainly had this movement in mind when, in discussing the nationalist flavor of Chopin's music, he made a barely veiled allusion to the Russian Czar Nicholas I, who had squelched the Poles' hopes for independence in 1830: "If the mighty autocrat of the North knew what a dangerous enemy threatened him in Chopin's works, he would censor them all. Chopin's pieces are like guns buried in flowers." For Schumann, Chopin's nationalism was at once the wellspring of his finest musical qualities

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and of his shortcomings: "When speaking of enthusiasm, grace, sensitivity, presence of mind, ardor, and nobility, who does not think immediately of Chopin? But isn't this also the case when we speak of oddity, morbid eccentricity, even wildness and hate!" But even though, in Schumann's view, Chopin was tending in the direction of a more cosmopolitan manner in works like the piano concertos, "he can never, nor should he, completely disavow his origins."

Other nineteenth-century critics were less magnanimous than Schumann in their attempts to come to grips with Chopin's novel style. Commenting on the composer's performance of the E minor piano concerto for his Parisian debut in February 1832, the music historian and theorist François-Joseph Fétis found fault with the work's "overly rich modulations, not to mention its disordered succession of phrases, which create the impression of an improvisation rather than of carefully notated music." In more recent times, the concerto has been often criticized for its unusual tonal organization (in the opening movement Chopin reverses the traditional scheme, keeping the piano's first solo in the tonic key, and reserving the expected modulation to G major for a much later point) and its supposedly perfunctory orchestration. Although there is a grain of truth in some of these criticisms, Chopin's detractors seem seriously to have misconstrued what were, in effect, consciously adopted strategies. The improvisational quality of Chopin's music is one of its greatest glories, a manifestation of the composer's love for Italian opera in general and of the ornate *bel canto* of Bellini in particular. As for the modulatory plan of the E minor concerto's first movement: far from indicating an imperfect grasp of tonal relationships, it was probably intended to place in sharper relief the movement's tempestuous and impassioned coda. Finally, Chopin's handling of the orchestra is not without its subtleties, including an evocative use of the horn in the first movement and the lush though subdued string textures of the second. Furthermore, we should recall that, like many pianist-composers of the early and mid-nineteenth century, Chopin often performed his concertos with drastically reduced instrumental forces—and sometimes without any accompaniment whatsoever—so that an elaborate orchestral part would have been hardly appropriate.

After completing his concertos, Chopin invested most of his energies in writing character pieces for solo piano, the result being a luxurious stream of mazurkas, waltzes, etudes, ballades, and nocturnes. **ROBERT SCHUMANN** treated many of these works to laudatory reviews, though he did raise one complaint with some frequency. To quote from his critique of the Nocturnes, Opus 37: "Chopin is still limiting his activity toward the smaller sphere of piano music, even though his creative powers would allow him to achieve much higher things." This review was published in November 1841, at a time when Schumann's own creative projects give us an inkling of the "higher things" he was thinking of. While he devoted himself to piano music throughout the 1830s, and then focused almost totally on song in 1840, he turned to symphonic composition in 1841, the realm where, in Schumann's view, a composer was best able to demonstrate his "mastery of the grand form." Before his aptly nicknamed "symphonic year" was out, he had demonstrated just this sort of mastery in an impressive series of works: the Symphony No. 1 in B-flat (Opus 38); the *Ouverture, Scherzo und Finale* (Opus 52); a *Phantasie* in A minor for piano and orchestra (later to become the first movement of the Piano Concerto, Opus 54); and a Symphony in D minor.

Of these compositions the most radical by far is the D minor symphony, especially owing to Schumann's attempt to imbue the piece with what he called a "historical dimension." That is, each of its movements dovetails neatly one into the next, and Schumann enhances the sense of continuity by weaving a finely wrought web of thematic relationships. Much of the symphony's melodic substance evolves from two ideas: the languid, winding line stated in the

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opening Andante by strings and bassoons, and the impetuous figure in the violins that launches the ensuing Allegro. The first idea returns in the *Romanza* (which shares its title, though not its wistful character, with the slow movement of Chopin's E minor concerto) and also pervades the Trio of the scherzo, while the second figure reappears in the Largo, initiating an intense surge into the concluding Allegro vivace. A third idea contributes further to the continuous sweep of the symphony: a martial theme, first heard in the winds midway through the Allegro, and later taken up as the main theme of the Allegro vivace.

Audiences of the early 1840s were obviously not prepared for the radicality of Schumann's symphonic experiment. While the D minor symphony was received cordially at its December 1841 premiere at the Leipzig Gewandhaus, the reviews were definitely mixed. According to the critic for one leading journal, the symphony was lacking in both "form and content." It was perhaps due to this tepid response that Schumann withheld publication of the work for over a decade, issuing a revised—and far more heavily orchestrated—version in 1853 as his Symphony No. 4 (Opus 120). (In the interim he had composed symphonies in C and E-flat, published as Nos. 2 and 3, respectively.) Johannes Brahms was among the first to recognize the beauties of the 1841 version of the D minor symphony, arranging for its publication in 1891 over the objections of Clara Schumann. For listeners familiar only with the later version, Schumann's original conception will come as something of a revelation, its greater transparency of texture at odds with the persistent myth that Schumann (like Chopin) was an inept orchestrator.

Both during his "symphonic year" and beyond, Schumann continued to carry on a critical dialogue with Chopin and his music. Writing in 1842, he speculated—correctly, as it turned out—that Chopin's *Allegro de Concert* (Opus 46), a brilliant piece for solo piano, was originally conceived with orchestral accompaniment. In the same essay, he singled out both the Ballade in A-flat (Opus 47) and the *Fantasy* (Opus 49) for their ingenious fusion of refinement


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and passion. In other words, there can be little doubt that Schumann still held to the opinion of Chopin he had expressed in the earlier review of the piano concertos: "He has contributed to the realization of a concept that we should attempt to realize with utmost urgency, namely, the notion that progress in art goes hand-in-hand with the progress of artists toward a spiritual aristocracy." Both Chopin and Schumann were charter members of this select group.

—John Daverio

Associate Professor and Chairman of the Department of Musicology at Boston University, and a frequent lecturer for the Boston Symphony Orchestra, John Daverio is the author of *Robert Schumann: Herald of a "New Poetic Age."* His other writings include *Nineteenth-Century Music and the German Romantic Ideology* and a variety of articles on the music of Schumann, Brahms, and Wagner.

## ARTISTS

### Ilan Volkov

Making his Boston Symphony debut with tonight's concert, Ilan Volkov has been an assistant conductor of the Boston Symphony Orchestra since the start of the 1998-99 season. Born in Israel in 1976, Mr. Volkov began playing the violin at age six. He continued his violin studies with Chaim Taub, leader of the Israel Philharmonic Orchestra, while studying piano with Alexander Volkov and composition with Abel Ehrlich. From 1991 to 1993 he studied conducting with Mendi Rodan at the Rubin Academy of Music in Jerusalem. In 1993 he went to England to study at the Royal Academy of Music with Colin Metters, George Hurst, Sir Colin Davis, and Ilya Musin. He has participated in conducting master classes with Helmuth Rilling and with John Eliot Gardiner and the Monteverdi Orchestra, Choir, and Soloists at the Bachakademie, Stuttgart, and with Pierre Boulez and the London Symphony Orchestra. From 1996 to 1998 Mr. Volkov held the position of Northern Sinfonia's Young Conductor in Association; during this time he had sole responsibility for the Young Sinfonia, Northern Sinfonia's youth orchestra, and also collaborated with composer John Casken to set up the contemporary music group "Vaganza." This ensemble gave its London debut as part of the 1998 Spitalfields Festival and has been broadcast on BBC Radio 3. In 1997 Mr. Volkov became principal conductor of the London Philharmonic Youth Orchestra. Ilan Volkov's appearances in 1998-99 included concerts with the Northern Sinfonia, the BBC Scottish Symphony, the Scottish Chamber Orchestra, the Stavanger Symphony, and the Gothenburg Symphony Orchestra. Appearances in the 1999-

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**Garrick Ohlsson**

Though long regarded as one of the world's leading exponents of Chopin, American pianist Garrick Ohlsson commands an enormous repertoire that encompasses virtually the entire piano literature. He has come to be particularly noted for his performances of works by Mozart, Beethoven, and Schubert, as well as music of the late Romantic and modern/contemporary eras. Mr. Ohlsson's concerto repertoire is unusually wide and eclectic, ranging from Haydn and Mozart to Gershwin and Wuorinen, with just about everything in between. He has at his command some seventy works for piano and orchestra, and he ordinarily plays some fifteen different concertos each season—this in addition to his extensive recital work, which has recently included the complete solo piano works of Chopin in a series of six recitals at New York's Lincoln Center, London's Wigmore Hall, and Paris's Salle Gaveau, as well as in Toronto, Warsaw, and Purchase, New York. An avid chamber musician, Mr. Ohlsson has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the FOG Piano Trio. A prolific recording artist, Mr. Ohlsson's new BMG recording of George Gershwin's Concerto in F complements his recent BMG recording of Aaron Copland's Piano Concerto; both are with Michael Tilson Thomas and the San Francisco Symphony. He has recorded numerous concertos for other labels and can also be heard in an extraordinary amount of solo piano music on the Arabesque label. Other recordings are on Angel, Bridge, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics. Recent projects have included Beethoven's *Pathétique*, *Moonlight*, and *Waldstein* sonatas on Arabesque, Tchaikovsky's First and Rachmaninoff's Second piano concertos with Sir Neville Marriner on the Hänssler label, and the complete Chopin études also on Arabesque. Mr. Ohlsson was born in White Plains, New York, where he began his piano studies at eight. He attended the Westchester Conservatory of Music and then entered the Juilliard School of Music at thirteen. His musical development has been influenced by a succession of celebrated teachers, most notably Claudio Arrau, Olga Barabini, Thomas Lishman, Sascha Gorodnitski, Rosina Lhévinne, and Irma Volpe. Though he won first prizes at the 1966 Busoni Competition and the 1968 Montreal Piano Competition, it was his gold medal at the 1970 Chopin Competition in Warsaw that brought him worldwide recognition. Mr. Ohlsson was awarded the Avery Fisher Prize in the spring of 1994 and was named the third Ford Honoree Artist by the University Musical Society of the University of Michigan at Ann Arbor in the spring of 1998. Mr. Ohlsson made his Boston Symphony debut at Tanglewood in August 1971 and has appeared frequently with the orchestra since then, most recently in subscription performances in November/December 1997 at Symphony Hall and a Tanglewood appearance last summer.

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RACHMANINOFF — Rhapsody on a Theme of Paganini, Opus 43, for piano and orchestra

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TCHAIKOVSKY — Symphony No. 2 in C minor, Opus 17, *Little Russian*

Andante sostenuto—Allegro vivo
Andantino marziale, quasi moderato
Scherzo: Allegro molto vivace
Finale: Moderato assai—Allegro vivo

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## NOTES ON THE PROGRAM

PYOTR ILYICH TCHAIKOVSKY (1840-1893)

**_The Tempest_, Symphonic fantasia after Shakespeare, Opus 18 (1873)**

*First performance: Moscow, December 19, 1873*

*This is the first Boston Symphony performance.*

SERGEI RACHMANINOFF (1873-1943)

**Rhapsody on a Theme of Paganini, Opus 43 (1934)**

*First performance: November 7, 1934, Philadelphia Orchestra in Baltimore, Leopold Stokowski cond., Rachmaninoff, piano soloist*

*First BSO performances: December 1937, Serge Koussevitzky cond., Rachmaninoff, soloist*

*First Tanglewood performance: August 13, 1967, Erich Leinsdorf cond., John Browning, soloist*

*Most recent Tanglewood performance: July 16, 1993, Yuri Temirkanov cond., John Browning, soloist*

PYOTR ILYICH TCHAIKOVSKY

**Symphony No. 2 in C minor, Opus 29, *Little Russian* (1872; revised 1879-80)**

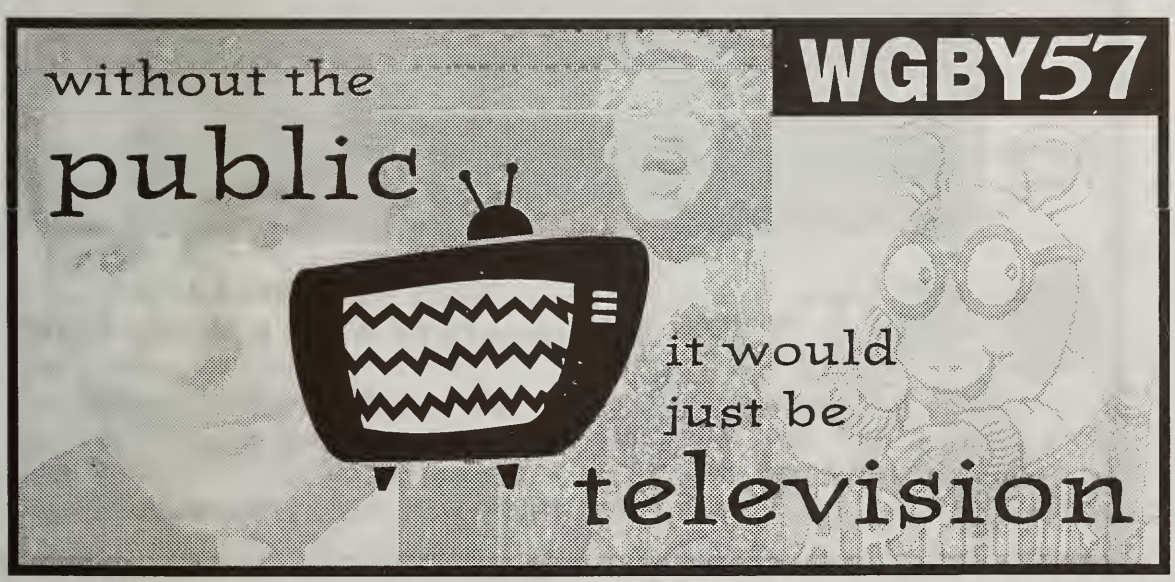
*First performance: February 7, 1873, Moscow, Nikolai Rubinstein cond.; first performance of revised version: February 12, 1881, St. Petersburg*

*First BSO performances: February 1897, Emil Paur cond.*

*Only previous Tanglewood performance: August 1, 1992, Seiji Ozawa cond.*

When Americans think of Russian music, they tend to think first of the lush late Romantic style associated with Tchaikovsky and Rachmaninoff. This is due at least in part to the Hollywood film industry, which has frequently used their melodic, accessible, often programmatic and "emotional" music for film scores. Silent-movie hall pianists in need of strong feelings to accompany visual images routinely plundered Tchaikovsky's works. When sound arrived, directors continued to turn to Tchaikovsky for help. In the 1927 feature *The Jazz Singer*, one of the first "talkies," themes from the *Romeo and Juliet* Overture-Fantasy and the *Sérénade mélancolique* for violin and orchestra express the conflicted love between Al Jolson (as the jazz singer) and his conservative Orthodox Jewish parents.

Later, fragments of Tchaikovsky's music turned up in films as diverse as *Dracula*, *The*



*Scarlet Empress*, *Little Women*, *Now Voyager*, *Adam's Rib*, and *Harold and Maude*. When Walt Disney first discussed the animated musical film project that would eventually become *Fantasia*, he wanted to include Rachmaninoff playing his Second Piano Concerto. "I don't know anything about music," Disney is alleged to have told Leopold Stokowski, longtime conductor of the Philadelphia Orchestra, "but I have heard of Rachmaninoff for a long time." In the end, neither Rachmaninoff nor his music was included in *Fantasia*, but Tchaikovsky furnished the material for one of the film's most memorable segments: "The Dance of the Flowers" from *The Nutcracker*. Tchaikovsky and Rachmaninoff also exercised an enormous influence on American film composers, from Max Steiner to Dmitri Tiomkin to John Williams. Miklós Rózsa even incorporated Rachmaninoff's Rhapsody on a Theme of Paganini into his original score for *The Story of Three Loves* (1953), co-directed by Gottfried Reinhardt and Vincente Minnelli.

Besides the film connection, Americans are perhaps more familiar with Tchaikovsky and Rachmaninoff than with Glinka or Balakirev because both composers spent time in the United States. In 1891, Tchaikovsky, then at the height of his fame, conducted at the opening of Carnegie Hall. He also appeared in Washington, Philadelphia, and Baltimore and toured Niagara Falls, encountering enthusiasm and adulation wherever he went.

Sergei Rachmaninoff came to America under very different and more difficult circumstances. Only one month after the Bolshevik Revolution of October 1917 established the world's first socialist state in Russia, the composer took advantage of concert dates in Sweden to escape permanently to the West. There was no doubt in Rachmaninoff's aristocratic mind that he did not belong in the new Soviet Union, with its frightening social instablity and fierce promises of equality and anti-elitism. Eventually he settled in the United States, although the notoriously dour and phlegmatic Rachmaninoff always found America something of a strain. His heart would always belong to Russia—the Russia of his youth, a nostalgic state of mind that no longer existed.

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During his formative years, Rachmaninoff idolized and imitated Tchaikovsky, who encouraged the younger artist as he did so many other developing musicians. Tchaikovsky even attended final rehearsals and the opening night of Rachmaninoff's first opera, *Aleko*, at the Bolshoi Theater in Moscow. Tchaikovsky's attendance, and his enthusiastic response, gave a huge boost to Rachmaninoff's creative confidence. Just a few months later, at the age of fifty-three, Tchaikovsky died suddenly and prematurely from cholera. Profoundly shaken, Rachmaninoff responded by immediately writing the melancholic *Trio élégiaque* which he dedicated to his mentor: "*a la memoire d'un grand artiste.*" Rachmaninoff was Tchaikovsky's leading musical disciple. He had little interest in the many avant-garde artistic movements that flourished in Russia on the eve of the 1917 Revolution, and never embraced modernism. It is no coincidence that thirty-nine of Rachmaninoff's forty-five opus numbers were already composed by the time the composer left Russia at the age of forty-four.

Oddly enough, **PYOTR ILYICH TCHAIKOVSKY** wrote his fantasia ***The Tempest*** ("*Burya*" in Russian) in 1873, the year of Rachmaninoff's birth. By then, Tchaikovsky had already produced one major symphonic work inspired by Shakespeare: the overture *Romeo and Juliet*, first composed in 1869 (later revised and retitled as an "overture-fantasy"). It was the influential Russian art and music critic Vladimir Stasov who suggested to Tchaikovsky the idea of writing a symphonic piece based on *The Tempest*, and even provided a detailed outline for the action. A concise version of this outline was printed in Russian and French in the score:

> The sea. The magician Prospero commands the airy spirit Ariel to raise a tempest. The storm causes the wreck of the ship that carries Ferdinand [son to the King of Naples]. An enchanted island. The first timid stirrings of love between Miranda [Prospero's daughter] and Ferdinand. Ariel. Caliban ["a savage and deformed slave"]. The love-struck couple succumbs to the thrill of passion. Prospero lays aside his magic powers and quits the island. The sea.

When Tchaikovsky began composing, the work went unusually easily and quickly. Living alone at a friend's country estate and enjoying the Russian countryside, Tchaikovsky was in an "exalted and blissful frame of mind," as he wrote later to his patroness Nadezhda von Meck, "wandering alone about the woods by day and across the immeasurable steppe as evening fell, and sitting at night by an open window and listening to the solemn silence of that remote place, broken now and then by sounds I could not name. During those two weeks, without any effort, as if moved by some supernatural force, I completed a rough draft of the entire *Tempest*."

Nature is a commanding presence in Tchaikovsky's fanciful and yet epic fantasia, mainly the majestic and threatening perpetual motion of the ocean which opens and closes the piece. The major characters each receive a musical theme: a brass fanfare for the omnipotent Prospero, a scherzo-like motif for the fairy Ariel, a passionate love theme for Ferdinand and Miranda, a grotesque figure for Caliban.

The **Symphony No. 2** dates from the same period of Tchaikovsky's career. In fact, part of the symphony was written in 1872 at the same country estate where *The Tempest* was composed one year later. (Tchaikovsky revised the Symphony in 1879-80, in Rome, and the second version is the standard performing one.) For this early masterpiece, Tchaikovsky made extensive use of folk music from the Ukraine, where he often spent part of the summer with friends and relatives. At the time, Ukraine was a province of the Russian Empire and was often chauvinistically called "Little Russia" ("*Malorossiya*"). A critic therefore labeled the Second Symphony the "*Malorossiiskaya*" ("Little Russian")—although a much more accurate English translation is "The Ukrainian."

Music of folk origin appears in all but the third (the scherzo) of the symphony's four movements. In the opening movement, Tchaikovsky uses what musicologists believe is a Ukrainian version of the mournful and stately Russian folk song "Down Along the Mother Volga" ("*Vniz po matushke, po Volge*") as the basis for extensive and inventive variations within sonata form. The charming and unusual second movement combines a bridal march from an unfinished opera on a folk theme (*Undina)* with a folk song sung at the spinning wheel. After a short scherzo in a fantastic mood, the monumental finale returns triumphantly to Ukrainian material with a series of remarkably ingenious and entertaining variations on the simple but very popular folk tune "The Crane." The *joie de vivre,* ebullience, and dancing rhythms make this some of the brightest and most "natural" music the often neurotic and pessimistic Tchaikovsky ever wrote.

The form of theme and variations that figures so prominently in Tchaikovsky's Second Symphony was also congenial to **SERGEI RACHMANINOFF**, as his **Rhapsody on a Theme of Paganini** illustrates. For his last work for piano and orchestra—one of his most lyrical and enduring compositions—Rachmaninoff turned for inspiration to the Violin Caprice in A minor by composer-violinist Niccolò Paganini (1782-1840). Out of this jaunty, playful tune the Rhapsody spins a marvelous series of twenty-four variations that range widely in virtuosity, instrumentation, and emotional impact. Rachmaninoff increases the musical interest by introducing the imposing and highly suggestive *Dies irae* theme in Variation 7 and then interweaving it throughout the remainder of the work, most ominously in the final variation. Surely the best-known and best-loved of the twenty-four variations is Variation 18, where the composer slyly inverts the Paganini theme, sudden-

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The Rhapsody on a Theme of Paganini did a great deal to strengthen Rachmaninoff's reputation as a performer and composer in America, since he played the solo part with Leopold Stokowski and the Philadelphia Orchestra at the world premiere in Baltimore on November 7, 1934.

—Harlow Robinson

Harlow Robinson, the author of biographies of Sergei Prokofiev and Sol Hurok, has written on culture and the arts for the *New York Times*, the *Los Angeles Times*, *Opera News*, *Dance* Magazine, *Stagebill*, and other publications. He has lectured for the Boston Symphony, Philadelphia Orchestra, Metropolitan Opera Guild, New York Philharmonic, and Los Angeles Music Center Opera, among others. Mr. Robinson teaches at Northeastern University.

## ARTISTS

For a biography of **Hans Graf**, see page 24.

### Jean-Yves Thibaudet

Jean-Yves Thibaudet has performed with virtually every major orchestra in the United States and abroad, with such conductors as Vladimir Ashkenazy, Herbert Blomstedt, Riccardo Chailly, Myung-Whun Chung, Andrew Davis, Charles Dutoit, Valery Gergiev, Mariss Jansons, Raymond Leppard, James Levine, Kent Nagano, Leonard Slatkin, Yuri Temirkanov, Michael Tilson Thomas, Hans Vonk, and Edo de Waart. He has performed in solo recitals from London's Wigmore Hall to Amsterdam's Concertgebouw to New York's Avery Fisher Hall. As a collaborator, he has performed with singers Cecilia Bartoli, Dmitri Hvorostovsky, and Angelika Kirchschlager, cellist Truls Mørk, and violinist Joshua Bell. A regular at the summer festivals, he has performed for eighteen consecutive seasons at Italy's Spoleto Festival and for seven consecutive seasons at the London Proms, where four of his performances have been live television broadcasts. Other festival appearances have included Tanglewood (where he made his Boston Symphony debut in 1992), Ravinia, Blossom, Caramoor, Grant Park, the Mann Music Center, Saratoga, the Hollywood Bowl, Schleswig-Holstein, the Casals Festival, Prades, the Pacific Music Festival, Istanbul, Prague, Stavanger, and Adelaide. Following a tour of Japan in May with the Orchestre National de Lyon, Mr. Thibaudet's 1999 summer season includes performances with the Hong Kong Philharmonic and the Orchestre Philharmonique de Monte Carlo, and recitals with Cecilia Bartoli at the Théâtre des Champs-Élysées in Paris and in Lucerne, Switzerland. Besides his Tanglewood engagement, performances in the United States include a recital at the Caramoor Festival and an appearance with the Philadelphia Orchestra at the Saratoga Performing Arts Center. An exclusive recording artist for Decca/London with more than twenty classical CDs to his credit, Mr. Thibaudet has expanded his recorded repertoire to include jazz. Following the success of his 1997 release "Conversation with Bill Evans," he recently released "Reflections on Duke: Jean-Yves Thibaudet Plays the Music of Duke Ellington." Highlights of his popularity with widely varied audiences include a cameo turn in the Metropolitan Opera's 1996 televised production of *Fedora* and his performance of two Schubert impromptus on the movie soundtrack for the motion picture "Portrait of a Lady." In the fall of 1998, "Cecilia Bartoli: Live in Italy" was released worldwide. In conjunction with that CD, the concert, filmed in Vicenza, Italy, was subsequently aired on PBS nationwide and released in its entirety on video. Of French and German heritage, Jean-Yves Thibaudet was born in Lyon, France, where he began his piano studies at age five and made his first public appearance at seven. His principal studies were with Lucette Descaves, a friend and collaborator of Ravel. At twelve Mr. Thibaudet entered the Paris Conservatory, where he also studied with Aldo Ciccolini. At fifteen he won the Premier Prix du Conservatoire; three years later he won the 1981 Young Concert Artists Auditions in New York. Mr. Thibaudet makes his home in both Paris and Los Angeles.

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August 19 and 21, 1999

# GIANNI SCHICCHI

GIACOMO PUCCINI

GIANNI SCHICCHI

LAURETTA

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RINUCCIO

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Libretto by Giovacchino Forzano

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ROBERT SPANO, conductor

DAVID KNEUSS, director
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## Characters

| Thursday, August 19, at 8:30 (Dress Rehearsal of August 17) | | Saturday, August 21, at 2:30 (Dress Rehearsal of August 18) |
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| Raymond Granlund | Gianni Schicchi | Alexander K. Puhrer |
| Tamara Hummel | Lauretta, Schicchi's daughter | Sarah Dionne |
| Lynne McMurtry | Zita, Buoso's cousin | Lucy Salome Sträuli |
| Bryon Grohman | Rinuccio, Zita's nephew | Joseph A. Pokorski |
| Jason McStoots | Gherardo, Buoso's nephew | Jason Karn |
| Julianne M. Borg | Nella, Gherardo's wife | Elizabeth Keusch |
| Kyle Barry | Gherardino, their son | Kyle Barry |
| Alan Corbishley | Betto di Signa, Buoso's brother-in-law | Daniel Mitton |
| Thomas Roy | Simone, Buoso's cousin | Drew Poling |
| Robert Avrett | Marco, Simone's son | Joe Dan Harper |
| Marie Anne Kowan | La Ciesca, Marco's wife | Janna Baty |
| Alexander Spacher | Maestro Spinelloccio, doctor | David Dillard |
| David Dillard | Ser Amantio di Nicolao, notary | Alexander Spacher |
| Patrick Evans | Pinellino, shoemaker | Patrick Evans |
| Robert Gildon | Guccio, dyer | Robert Gildon |

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Matthias Kuhn, Jonathan Stockhammer

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*Production Assistant*: Marijke Reuvers
*Assistant to the Costume Designer*: Jeffrey Scott Burrows
*Costume Crew*: Andrew Poleszak
*Wardrobe Crew*: Cris Raymond
*Wigs and Make-up*: Charles Lapointe, Amanda Miller

*Master Carpenters/Riggers*: James Jardin, Ted Hodgen
*Master Electrician*: Elizabeth Orenstein
*Properties Mistress*: Suzanne Hayden
*Stage Carpenters & Electricians*: Kristy Lea Baltezore, Richard Brenner, Bert Crosby, Sara Doherty, Holly Gettings, Richard Houpert, Brian Kafel, James Lawson, Amy Lee, Robert Skelton, Jeremy Wahlers, Matthew Zwirner

*Tanglewood Master Electrician*: Robert Lahart
*Tanglewood Master Carpenter*: Peter Socha

*Set constructed by* Noble Theatrical Productions
*Installation supervised by* Waring Webb
*Lighting supplied by* Advanced Lighting and Production Services
*Platforming supplied by* Limelight Productions
*Ladies' Costumes furnished by* Grace Costumes
MiniText System *courtesy of* Virginia Scenic, Chesapeake, VA *and*
Tally Display Corporation, Nyack, NY
*Installation supervised by* Kenneth Steadman
*Supertitles Technician*: David In-Jae Cho

*TMC Vocal Program Faculty*: Phyllis Curtin, Kenneth Griffiths, Dennis Helmrich, Kayo Iwama, Karl Paulnack, Lucy Shelton, Alan Smith (Vocal Music Coordinator)

*Pianos by* Baldwin

*Thanks to David Sturma and the Tanglewood Crew.*
*Thanks also to the Mt. Holyoke Theatre Arts Department, Holly Gettings, and Maia Robbins-Zust.*

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**In consideration of the performers and those around you, please be sure that cellular phones, pagers, and watch alarms are switched off while you are in the Theatre.**

*Botticelli's "La Primavera"*

*Botticelli's "L'adorazione dei Magi"*

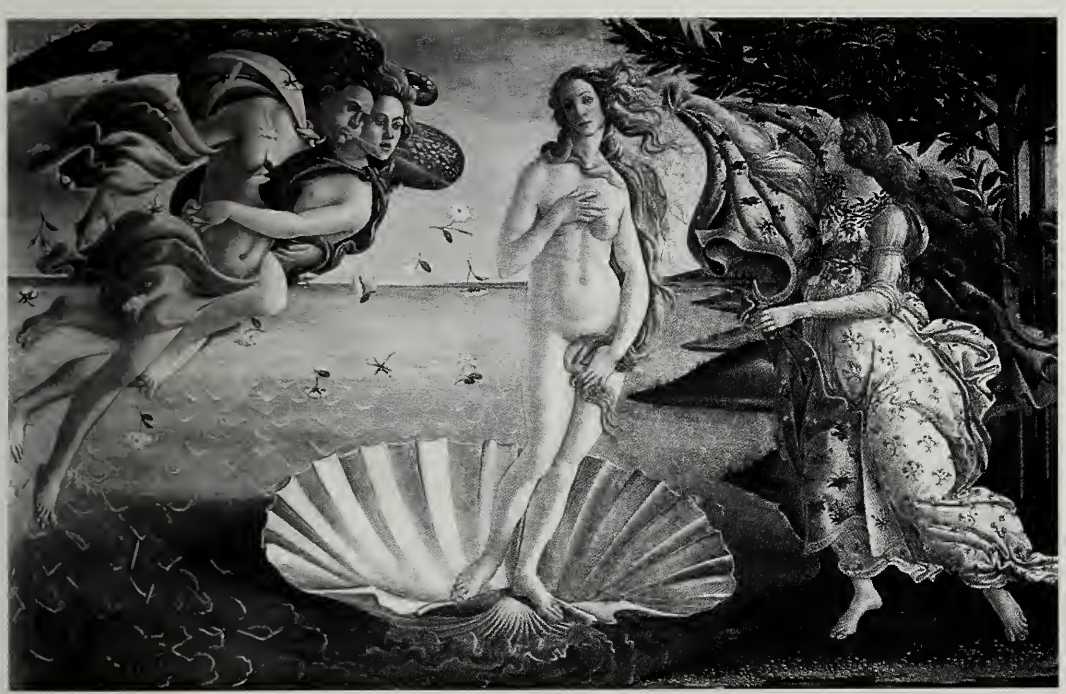
## "Gianni Schicci": The Story

Early in the opera, the family of Buoso Donati, who has just died, learns that he has left his fortune to the local monastery. Rinuccio enlists the aid of Gianni Schicchi —whose daughter Lauretta Rinuccio will be able to marry only after financial matters are settled—to regain the family inheritance. Since only the family so far knows that Donati has died, Schicchi comes up with a plan to impersonate Donati on his sickbed and dictate a new will. But the end result is rather different from what the family expects...

## Puccini, Respighi, and the Florentine Connection

by Helen Greenwald

Both Puccini's one-act opera *Gianni Schicchi* (1918) and Respighi's *Trittico botticelliano* (1927) celebrate the city of Florence on the cusp of the Renaissance. Respighi, who often found inspiration in his surroundings—from Roman pines and fountains to birds—turned this time to three famous paintings of Sandro Botticelli (1444/5-1510), a favorite of the Medici, who commissioned two of them: "La Primavera" ("Spring") and "La nascita di Venere" ("The Birth of Venus"). Respighi, however, did not attempt to recreate the "stories" depicted in these paintings, but rather sought to capture a sense of time and atmosphere. They reflect both his preoccupation with musical archaisms such as Gregorian chant and what John C.G. Waterhouse calls a "hedonistic pictorialism," most easily recognized in his brilliant instrumentations, a product of his studies with Russian composer Rimsky-Korsakov. These qualities are most obvious in the second movement, "The Adoration of the Magi," where Respighi strives for an aura of religious mystery and antiquity in his use of the well-known Advent hymn, "O come, O come Emmanuel." His haunting orchestration of the melody is most atmospheric in the passages where the bassoons and flutes in octaves empha-



*Botticelli's "La nascita di Venere"*

size its modal qualities, again an evocation of mood rather than an attempt at realistic recreation. The first movement, "Spring," opens with an invitation to the dance, a horn call against a fanfare of fluttering and windswept strings. The last movement builds from hushed gentility to shimmering brilliance over continuously undulating winds and strings that mimic the waves holding the Venus shell. Those familiar with Respighi's earlier and more famous works, *The Fountains of Rome* (1914-16) and *The Pines of Rome* (1923-24), will recognize the glittering exuberance of the "Botticelli Pictures," reflections of a heartfelt "Italianist." Despite brief sojourns in Russia and Berlin (where he studied with Bruch), Respighi was most happy in Rome, where he was a respected teacher, composer, and director of the Conservatorio di Santa Cecilia. While he is best-known for his imaginative orchestral compositions, Respighi devoted his later years to opera, completing nearly a dozen works, several of which remain unpublished, and almost none of which have been staged in the United States.

*Ottorino Respighi*

The original Florentine connection in Puccini's *Gianni Schicchi* is Dante Alighieri (1265-1321), whose epic, *The Divine Comedy* —itself a "trittico" consisting of three parts, "Hell," "Purgatory," and "Heaven"—inspired the opera libretto. Puccini's librettist, Giovacchino Forzano, found the title character, Gianni Schicchi, in Dante's "Nether Hell," in the eighth circle (there are ten altogether), the domain reserved for the most heinous offenders against humanity. It seems that the real Schicchi actually did impersonate the late Buoso Donati and dictate a new will that, while favoring Buoso's son Simone, did much to feather his own nest. The real

## Tanglewood Music Center Orchestra
### Respighi, "Botticelli Triptych"

**First Violins**
Marjolein van Dingstee
Colleen Jennings
Maria Sampen
Shan Jiang
Charles Dimmick
Kristina Yoder
Jennifer Thompson
Caroline J. Semanchik

**Second Violins**
Louise Alexander
Aaron Boyd
Ralph Allen
Madeline Adkins
Jessica Guideri
Mirabai Weismehl

**Violas**
Nicholas Wiedman
Berdien Vrijland
Catherine Lynn
Mai Motobuchi

**Cellos**
Ionut Zamfir
Mihail Jojatu
Heath Marlow
Rafael Popper-Keizer

**Double Basses**
George M. Speed, Jr.
Ryan Kamm

**Flute**
Allison Jewett

**Oboe**
Kyoko Hida

**Clarinet**
Kenneth Robertson

**Bassoon**
Patricia Dusold

**Horn**
Michelle Perry

**Trumpet**
Amy Schendel

**Percussion**
Matthew Ward

**Piano**
Yoko Yamada

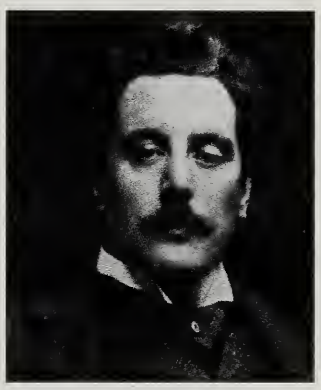
**Celesta**
Karina Cviegoren

**Harp**
Franziska Huhn

Buoso Donati, however, was also no saint: he appears in Dante's poem among the thieves. Dante had an inside track on the Donati, a distinguished family of Guelfs—though apparently not one above criminal acts, at least as Dante would have us believe—since his wife Gemma (by way of an arranged marriage) was a Donati. Yet, Dante was an embittered man, forced into exile in Ravenna where he wrote *The Divine Comedy*, and he railed against the City of Florence itself (as well as its inhabitants) in his work, declaring that "all the deep of Hell rings with thy name!" In Forzano's libretto, however, Dante's rancor is converted to comedy, and the city is an object of adoration, as Rinuccio sings its praises. "Florence is like a blossoming tree," Rinuccio declares, extolling the beauties of Santa Croce and the Piazza dei Signori.

That Florence should play so significant a role in this work is completely in keeping with Puccini's life-long preoccupation with local color, good examples of which are *La bohème* with its Christmas setting in Montmartre, and Rome on the eve of revolution in *Tosca*. Beyond a colorful scenario, however, it is important to understand the central role the city of Florence plays in *Gianni Schicchi*, since it is only because the Donati really do fear exile that Gianni Schicchi can succeed with his ruse.

*Gianni Schicchi* is the third act of Puccini's *Il trittico*, a complete operatic evening that also includes two other, unrelated works, *Il tabarro* (*The Cloak*) and *Suor Angelica* (*Sister Angelica*), each with its own well-defined milieu and dramatic ethos. *Il tabarro*, set in Seine-side Paris, is the final chapter of an illicit and sexually raw extramarital affair brought to a shocking conclusion as the jilted husband strangles his wife's lover, conceals the corpse under his cloak, and reveals it to his wife. Act II, *Suor Angelica*, set with an all-female cast in a seventeenth-century Italian convent, tells the story of an aristocratic woman confined after giving birth to an illegitimate child. After she learns of the child's death, she commits suicide, but is reunited with her child through the miraculous intervention of the Virgin Mary. *Gianni Schicchi* is of an entirely different character, a black comedy that gets to the heart of family matters through a wickedly funny and modern libretto and an economical and deftly sculpted musical score.


*Giacomo Puccini*

*Il trittico* is Puccini's penultimate work, more than a decade past the glory of *La bohème* (1896), *Tosca* (1900), and *Madama Butterfly* (1904), immediately preceded by the less well-known *La rondine* (1917), and followed in 1924 with *Turandot*, which was left unfinished owing to the composer's death. Puccini's first opera, *Le Villi* (1884), was a one-act work composed in response to a competition run by the music publisher Sonzogno. Puccini's entry did not win, but the competition created a vogue for one-act works, and one winner—Mascagni's *Cavalleria rusticana* (1888)—has remained in the repertoire for over a hundred years. The one-act idea stayed with Puccini, however, and as early as 1904 he became actively interested in the idea of a triple bill: it would be something entirely new, a way to fix his place in the eyes of the Italian public. His publisher Ricordi, however, saw only complications in the process of mounting three separate works and did what he could to discourage Puccini.

Nevertheless, Puccini, as always, was on the lookout for new and suitable material, and when he saw Didier Gold's *La Houppelande* (*The Cloak*) in 1913 in Paris, he knew he had found the first third of his proposed evening: *Il tabarro* with a libretto by Giuseppe Adami. Puccini was clear about the need to have three radically contrasting parts; he even thought about resurrecting *Le Villi* as a complement to *Il tabarro* on a double bill. He abandoned this idea by 1917, however, after Giovacchino Forzano proposed two sketches to him—an original story, *Suor Angelica*, and a scenario taken from Dante, *Gianni Schicchi*. Puccini set to work immediately, and *Il trittico* was premiered at the Metropolitan Opera House in New York on

December 14, 1918. Not surprisingly, of the three works on the triple bill, *Gianni Schicchi* (with Giuseppe de Luca in the title role) received the most friendly notices and *Suor Angelica* the least.

While Puccini is best known as a superb melodist, it may come as a surprise to new listeners that his operas are actually not held together by the string of arias and ensembles that characterize the works of his earlier contemporaries, Verdi chief among them. Rather, a typical Puccini opera is a seamless and continuous musical dialogue built upon orchestral scaffolding and defined by rapid repartée checked only by occasional lyrical interjections that arise specifically out of the drama. There is so much forward energy in *Gianni Schicchi* that there is virtually no place for the audience to interrupt it with applause, save for Lauretta's

## Tanglewood Music Center Orchestra
### Puccini, "Gianni Schicchi"

**First Violins**
Judith Templeman
Katherine Hamilton Baker
Sara N. Enns
Min Young Song
Charles Dimmick
Mirabai Weismehl
Jennifer Thompson
Caroline J. Semanchik
Therese Ritchie
Abigail Karr

**Second Violins**
Kati Tuominen
Caroline Pliszka
Patrick Neal
Aya Hasegawa
Dovid Friedlander
Maria Sampen
Shan Jiang
Marjolein van Dingstee

**Violas**
Anton Jivaev
Satoko Senda
Li Li
Christine Grossman
Martin Keuneman
Haiben Wu

**Cellos**
Jakub-Jerzy Omsky
Alexei Y. Gonzales
Nadine Trudel Katz
Robert Howard
Kate Sanford
Sally Singer

**Double Basses**
George M. Speed, Jr.
Susan Hagen
David Molina
R. Meredith Johnson

**Flutes**
Stephanie Winker
Alicia Di Donato

**Piccolo**
Allison Jewett

**Oboes**
Ariana Ghez
Kyoko Hida

**English Horn**
Carolyn Banham

**Clarinets**
Jeanette Jonquil
Hilary Scop

**Bass Clarinet**
Amanda J. McIntosh

**Bassoons**
José Arion Linarez
Monica E. Ellis

**Horns**
Kevin Reid
Mollie A. Pate
Kimberly Penrod
Jeff L. Garza

**Trumpets**
Anthony Prisk
Billy Hunter, Jr.
Michael Zonshine

**Trombones**
Colin W. Williams
Benjamin Perrier
Richard Begel

**Bass Trombone**
Wesley Citron

**Timpani**
Andrew Cierny

**Percussion**
James R. Swarts
Samuel Solomon
Thomas Guldborg

**Celesta**
Djordje Stevan Nesic

**Harp**
Franziska Huhn

"O mio babbino caro." Caught in the crossfire of the quarrel, Lauretta begs her father ("O mio babbino," etc.) to help the Donati so that there will be enough money to enable her to marry Rinuccio, whose family will not let him marry a girl who has no dowry. It is a show-stopping moment with an unforgettable melody, a theme that has been used many times in commercial media but was immortalized in the Merchant-Ivory film *A Room with a View* as the musical *sine qua non* of the city of Florence.

The main musical interest in *Gianni Schicchi* is really the extraordinary ensemble work. Puccini was a master at manipulating "crowds," but not in the manner of the great choruses of Verdi. In *Gianni Schicchi* the chorus is one of individuals who rarely sing the same words at the same time, and only if they are expressing a shared opinion. Puccini's ability to define the various Donati personalities so clearly and convincingly in *Gianni Schicchi* warrants comparison only with Mozart, probably the greatest master of vocal counterpoint and characterization. This is all held together by a series of motives which pervade the score from start to finish. Principal among them are the "sighing" theme articulated at first by winds and strings; the pompous motive associated with Schicchi himself and the forging of the bogus will; the lyrical "warning" tied to the words "*Addio Firenze*," and, of course, the long-breathed theme of Lauretta's arietta, which is hinted at in Rinuccio's hymn to Florence. What is remarkable, and again even Mozartian, is Puccini's ability to repeat and recast this material so many times while maintaining interest and momentum.

As comedy, *Gianni Schicchi* is an anomaly. After Rossini and in particular Donizetti, whose *Don Pasquale* is thought to be the last great *opera buffa* of the nineteenth century, opera composers turned their attention to more serious matters, most often culled from important literary works by such authors as Schiller, Shakespeare, Hugo, and Dumas. Even the great Verdi avoided the genre for most of his career, treading comic waters with trepidation and scant success early on with *Un giorno di regno*. It was only as old man and established national icon that Verdi dared to experiment with comedy again, this time with *Falstaff*, his final and, perhaps, greatest work. Falstaff, with his larger-than-life personality and machinations, is a first cousin to the clever and scheming Gianni Schicchi, even though the wellsprings of Puccini's only comic character may otherwise be traced to the *buffo* basses of Mozart and Rossini.

The dry wit of *Gianni Schicchi* is defined from the opening bars, as the curtain rises—perhaps as in a good mystery drama—on a corpse, in general no laughing matter. But Puccini takes aim at the Donati family from the very beginning, as a funeral drum heralds the "gravity" of the scene, and the first vocal sounds are not sung at all, but rather moaned by the relatives surrounding the deathbed of the late Buoso Donati. Puccini was a master of pacing, and the lamenting gradually evolves into surprise, fear, and anger as rumor circulates quietly and swiftly among the mourners: "THEY say" ("*si dice*") that Buoso has left his wealth to the friars! The whispering gradually mounts to a chorus of woe of a different kind, and in an explosion of action, a frantic search for the will is begun—over, under, and around the dead body of poor Buoso. In no other work is Puccini's musico-dramatic creed more in evidence: the action of the drama must be obvious at all times, whether or not the words are understood.

In *Gianni Schicchi* the music tells all, following every move, as in a pantomime, gesture for gesture, but not simply in the manner of a silent film score; rather it brims with the life and humor of its razor-sharp text. Especially remarkable is the scene in which the notary, Amantio, and the witnesses, Pinellino and Guccio, arrive at the house to participate in the creation of "Buoso's" new will. Amantio begins the solemn legal proceedings in Latin, and Schicchi, now disguised as Buoso, mimics the dead man's voice and revokes all previous testaments: "*Annullans, revocans et irritans omne aliud testamentum!*" As the relatives look on, muttering and nodding their approval and appreciation throughout, Schicchi divides the cash equally among them, and distributes various properties to Zita, Betto, Gherardo, Simone, Ciesca, and Marco. But he leaves the best of the lot—the house, the mule, and the mills at

Signa—to his "devoted friend," Gianni Schicchi! The family can barely contain their anger, and Schicchi puts a swift end to any potential revelation of the conspiracy by waving the empty sleeve of his nightshirt and singing (lyrically, yet) a warning ("*Addio Firenze*"): the punishment for fraud is the amputation of a hand and exile. When the notary leaves, the relatives attempt to loot the place of silver and linens—anything they can lay their hands on—until Schicchi, waving a stick, throws them out of "his" house. There is a veritable racket both on stage and in the orchestra that knows no time or place. The tumult is offset, however, as Florence is revealed through an open window—"bathed in sunshine" and resembling Paradise—to provide a welcoming landscape for the united lovers. Schicchi is touched by the young people, and in a rare operatic moment, turns to the audience—now in a speaking voice—to beg their indulgence. After all, he says, pointing to the young lovers, "Could Buoso's money have found a better use than this?"

—Helen M. Greenwald

Helen M. Greenwald is a scholar of eighteenth- and nineteenth-century music who teaches at the New England Conservatory in Boston. In addition to her publications in scholarly journals, she has spoken to an international audience about Mozart, Verdi, and Puccini, and has written notes for Lyric Opera of Chicago, New York City Opera, and the Maggio Musicale Fiorentino. Earlier this month she spoke about opera and film at the 1999 Salzburg Festival.


## The Future of Opera at Tanglewood

As part of the BSO 2000 Campaign, the Boston Symphony Orchestra is embarking upon an effort to raise $2 million to endow the Opera Program at the Tanglewood Music Center in perpetuity. This effort has been launched by a generous challenge grant from a BSO Trustee and will ensure that the TMC Opera Program plays a central role in the life of the Tanglewood Music Center and in the experience of the TMC Fellows. For more information about supporting this Endowment Fund for Opera, please call Tracy Wilson, Director of Tanglewood Development, at (413) 637-5274, or Rebecca Ehrhardt, Senior Development Officer, at (413) 637-5338.



The Opera Program at the Tanglewood Music Center
is supported in part by a grant from the National Endowment for the Arts.

## Artists

**ROBERT SPANO** (conductor, *Gianni Schicchi*)
Head of the Conducting Program at the Tanglewood Music Center, and music director since 1996 of the Brooklyn Philharmonic, Robert Spano has conducted nearly every major North American orchestra, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, San Francisco Symphony, National Symphony, and Houston Symphony. Appointed assistant conductor of the Boston Symphony Orchestra by Seiji Ozawa in 1990, he held that post until the end of the 1993 Tanglewood season, making his critically acclaimed BSO debut with subscription concerts in February 1991 and his first Tanglewood appearance with the orchestra in July 1992. He has since appeared regularly with the Boston Symphony and the Tanglewood Music Center Orchestra. In the 1997-98 season Mr. Spano made debuts with Houston Grand Opera and Santa Fe Opera, and led the world premiere performances of John Corigliano's *Red Violin* Chaconne with Joshua Bell and the San Francisco Symphony. He has also conducted orchestras and opera companies throughout Europe and Asia, including the Orchestra Filarmonica della Scala in Milan, the Frankfurt Radio Sinfonie-Orchester, the Orchestra of The Hague, the Helsinki Philharmonic, the New Japan Philharmonic in Tokyo, the Royal Opera at Covent Garden, the Tonhalle Orchester of Zurich, and Welsh National Opera. Mr. Spano's guest appearances in 1998-99 included his Chicago Lyric Opera debut with Richard Strauss's *Ariadne auf Naxos* and engagements with the Atlanta Symphony, Baltimore Symphony, Boston Symphony, Buenos Aires Philharmonic, Colorado Symphony, Czech Philharmonic, Göteborg Symphony, Minnesota Orchestra, Netherlands Philharmonic, and Toronto Symphony. As music director of the Brooklyn Philharmonic, he has brought that orchestra to a new level of excellence. Under his leadership the Philharmonic was the sole winner of the 1996 ASCAP/Morton Gould Award for Innovative Programming. He has conducted the New York premieres of Elliott Carter's *Allegro scorrevole* and Thomas Adès's acclaimed opera *Powder Her Face*. The Philharmonic's 1998-99 season also included music of John Adams, Luciano Berio, and Steve Reich, Shostakovich's *Leningrad* Symphony, and Mahler's *Resurrection* Symphony. In addition to his work at the Tanglewood Music Center, Mr. Spano is on the faculty of the Oberlin Conservatory and this season conducted in residencies at the Curtis Institute and the Juilliard School. He appears regularly at the Aspen and Round Top music festivals. An accomplished pianist, he performs chamber music with many of his colleagues from the Brooklyn Philharmonic, the Boston Symphony, and the Oberlin Conservatory. As part of the Brooklyn Academy of Music's "Next Wave Festival" he accompanied baritone James Maddalena in French conceptual artist Christian Boltansky's innovative production of Schubert's *Winterreise*. Born in Conneaut, Ohio, and raised in Elkhart, Indiana, Robert Spano grew up in a musical family playing flute, violin, and piano, and composing. A graduate of the Oberlin Conservatory of Music, where he studied conducting with Robert Baustian, he continued his studies at the Curtis Institute of Music with the late Max Rudolf. Mr. Spano and the Brooklyn Philharmonic have been featured on the PBS series "City Arts."

**DAVID KNEUSS** (director)
David Kneuss's first staged opera production for Seiji Ozawa and the Boston Symphony Orchestra was *Tosca*, at Tanglewood in 1980. Since then he has collaborated with Mr. Ozawa and the BSO on productions of *Boris Godunov*, *Fidelio*, *Orfeo ed Euridice*, *Béatrice et Bénédict*, Bach's *St. Matthew* Passion, *Pique Dame*, *Salome*, *Idomeneo*, *Falstaff*, *The Rake's Progress*, and *Madama Butterflly*, the latter having taken place at Symphony Hall this past February to celebrate Seiji Ozawa's 25th Anniversary Season as the BSO's music director. *Pique Dame*, staged initially at Tanglewood in 1990 and then at Symphony Hall and Carnegie Hall in October 1991, was named as one of 1991's best musical events by the *New York Times*. Since the 1978-79 season Mr. Kneuss has been on the staff of the Metropolitan Opera, where he became executive stage director in 1989. There he continues to direct revivals of many Met productions, including the staging of *Eugene Onegin* with which Seiji Ozawa made his Metropolitan Opera debut in 1992. Mr. Kneuss has also directed productions for the opera companies of San Francisco, Bonn, Atlanta, and Columbus, and for the Maggio Musicale Fiorentino, as well as productions of *Falstaff*, *Tosca*, *Il barbiere di Siviglia*, and *Die Zauberflöte* under

Mr. Ozawa's direction in Japan. Last spring in Japan he directed Debussy's *Pelléas et Mélisande.* Mr. Kneuss's television credits include a Carnegie Hall program of spirituals with Kathleen Battle and Jessye Norman, a Carnegie Hall Christmas concert featuring Kathleen Battle and Frederica von Stade, the Emmy-winning "Dvořák in Prague: A Celebration," with Seiji Ozawa and the Boston Symphony Orchestra, the gala NHK concert telecast in Japan celebrating Mr. Ozawa's sixtieth birthday in September 1995, and the recently televised NHK "Super Concert" featuring André Previn, Kiri Te Kanawa, and Natalie Cole with the NHK Orchestra. Besides his work with the Boston Symphony, Mr. Kneuss has also collaborated with Seiji Ozawa on Tanglewood Music Center productions of Britten's *Peter Grimes* and Poulenc's *Les Mamelles de Tirésias* at Tanglewood, and on a Saito Kinen Festival production of the latter opera.

**JOHN MICHAEL DEEGAN and SARAH G. CONLY** (design)
John Michael Deegan and Sarah G. Conly began their association with Seiji Ozawa, director David Kneuss, and the Boston Symphony Orchestra in 1981 with a production of *Boris Godunov* at Tanglewood. Since then the collaboration has expanded to include well over a dozen productions, the most recent of which were *Peter Grimes* and *Les Mamelles de Tirésias* at Tanglewood, and *Madama Butterfly* in Boston this past February. Deegan and Conly designed the BSO's critically acclaimed *Pique Dame* at Carnegie Hall and Carnegie Hall productions of "Kathleen Battle and Jessye Norman Sing Spirituals" and "A Carnegie Hall Christmas," both of which aired on PBS's "Great Performances" series. Also seen on "Great Performances" was their work for the Emmy Award-winning "Bernstein at 70!" and "Marsalis on Music," a video series for young people. Mr. Deegan lit the Broadway productions of *The Circle* and *Shadowlands.* Deegan/Conly designs have appeared on the stages of companies including New York City Opera, Boston Lyric Opera, Atlanta Opera, the Maggio Musicale Fiorentino, Iceland National Opera, and the Saito Kinen Festival. Current projects include Rossini's *Il Signor Bruschino* for the Metropolitan Opera Guild and Bellini's *I Capuleti e i Montecchi* for Atlanta Opera.

**MICHAEL BUTTERMAN** (conductor, *Botticelli Triptych*)
*Seiji Ozawa Fellowship*
Michael Butterman is music director of Opera Southwest in Albuquerque, New Mexico, the director of Orchestral Studies at the Louisiana State University School of Music, and a frequent guest conductor with the Louisiana Philharmonic (formerly the New Orleans Symphony). Other guest conducting engagements have included the Santa Fe Symphony and the National Orchestra of Moldova. Mr. Butterman was a diploma winner in the Prokofiev International Conducting Competition and was a finalist in the Besançon International Conducting Competition. He has served for two seasons as associate music director of Ohio Light Opera, and he has served on the faculties of Washington and Lee University and Indiana University. Mr. Butterman has recorded for the Newport Classics label.

**ROBERT AVRETT**, baritone (Marco)
*Andrall and Joanne Pearson Scholarship/Maurice Schwartz Scholarship Fund by Marion Dubbs*
Baritone Robert Avrett currently resides in Cincinnati, where he is pursuing his doctor of musical arts degree at the University of Cincinnati–College Conservatory of Music. He has performed numerous roles in opera and oratorio, as well as diverse recital and concert repertoire. He is a student of William McGraw.

**KYLE BARRY** (Gherardino)
Kyle is a ten-year-old sixth-grader at Herberg Middle School in Pittsfield, Massachusetts. He has performed with the Commonwealth Opera Company in Northampton, at the Theater Barn in Lebanon, New York, and at the Berkshire Public Theater. He has recently sung the title role in *Amahl and the Night Visitors* at the Massachusetts College of Liberal Arts and at the St. Stephen's

Briar's Head Festival. As a treble soloist, Kyle performs with local church choirs and with the Stockbridge Festival Chorus under the direction of Tracy Wilson. He studies voice and piano and is a member of the competitive gymnastics team representing Gymfest of the Berkshires in the U.S.A. Gymnastics Association.

**JANNA BATY**, soprano (La Ciesca)
*Eunice Cohen Fellowship*
Originally from Lexington, Massachusetts, soprano Janna Baty has sung to international acclaim, performing most recently with the Royal Philharmonic Orchestra, England, the Orquesta Filarmonica de Bogota, Colombia, at the Aldeburgh Festival, England, and in recital in Chile and Sweden. Next spring she will make her house debut as the Countess in *Le nozze di Figaro* with Eugene Opera in Oregon. A frequent performer of new music, Ms. Baty sang recently with the Boston Modern Orchestra Project and the Auros Group for New Music. Her opera roles include Madame Lidoine in *Dialogues des Carmélites*, Vittelia in *La clemenza di Tito*, and Musetta in *La bohème*, among many others. This is her second season as a Fellow of the Tanglewood Music Center.

**JULIANNE M. BORG**, soprano (Nella)
*Harold and Thelma Fischer Fellowship*
Soprano Julianne M. Borg received her Artist Diploma from Yale University, where she performed Violetta in *La traviata* and Roselinda in *Die Fledermaus*. She was also featured at Yale in performances of the Mozart *Requiem*, Haydn's *Creation* and *Lord Nelson* Mass, and Orff's *Carmina Burana*, soon to be released on CD. Ms. Borg has made solo appearances with the Green Bay Symphony, Hartford Symphony, Abilene Philharmonic, and Annapolis Symphony, in such works as the Brahms *German Requiem*, Beethoven's Ninth Symphony, the Mozart *Requiem*, Bach's *Magnificat*, Handel's *Messiah*, and Mahler's Fourth Symphony. She has participated in young artists' programs and appeared in productions with Opera Theatre of Saint Louis, Glimmerglass Opera, Orlando Opera, Chautauqua Opera, and Sarasota Opera. Her roles have included Virtue and Valetto in *L'incoronazione di Poppea*, Constanze in *Abduction from the Seraglio*, the Governess in *The Turn of the Screw*, and Susanna in *Le nozze di Figaro*.

**ALAN CORBISHLEY**, baritone (Betto di Signa)
*Dorothy and Montgomery Crane Scholarship/Miriam Ann Kenner Memorial Scholarship*
Baritone Alan Corbishley received his bachelor of music degree from the University of British Columbia and is currently pursuing his master's degree at the New England Conservatory of Music. Most recently he was seen as Quince in New England Conservatory's production of *A Midsummer Night's Dream*. Mr. Corbishley has also enjoyed success in the Czech Republic, where he performed the role of Papageno in *Die Zauberflöte*. Back home in Canada, other credits have included the Father in *Hänsel und Gretel*, the Pirate King in *Pirates of Penzance*, Nardo in *La finta giardiniera*, Superintendent Budd in *Albert Herring*, and Ben in *The Telephone*.

**DAVID DILLARD**, baritone (Amantio; Spinelloccio)
*Greve Foundation Fellowship/John J. Tommaney Fellowship*
Born and raised in Minneapolis, Minnesota, baritone David Dillard made his concert debut as a soloist in Beethoven's Choral Fantasy conducted by of Seiji Ozawa at Tanglewood. Later that year he was engaged by Austin Lyric Opera to perform roles in *La traviata*, *Rigoletto*, and *Madama Butterfly*. Mr. Dillard joined the Florida Grand Opera Young Artist Program, where he sang Ben in Menotti's *The Telephone* and Liberto in Monteverdi's *L'incoronazione di Poppea*. This summer, besides receiving a fellowship to Tanglewood, he plays Fiorello and Sergente in *Il barbiere di Siviglia* at the Lake George Opera Festival. Following the Tanglewood season Mr. Dillard will join the San Diego Opera Ensemble, where he will perform the roles of Dandini and Marcello.

**SARAH DIONNE**, soprano (Lauretta)
*Clowes Fund Fellowship*
Soprano Sarah Dionne is a native of Wisconsin, where she received her bachelor's degree in German and voice from Lawrence University. Currently completing her master's degree in voice at Indiana University, she is a student of Costanza Cuccaro. Ms. Dionne's most recent roles include the First Lady in Mozart's *Die Zauberflöte* and Phyllis in Gilbert and Sullivan's *Iolanthe*. She has also performed the role of Sally in Arne's *Thomas and Sally* with the Early Music Institute of Indiana University under the direction of Paul Hillier. Other solo performances include Bach's Mass in B minor, Mendelssohn's *Elijah*, and Mozart's *Requiem*.

**PATRICK EVANS**, baritone (Pinellino)
*Miriam and Sidney Stoneman Fellowship*
A native of Birmingham, Alabama, baritone Patrick Evans has toured Japan with the Pacific Music Festival and has sung the role of Adam in Haydn's *Creation* under the direction of Robert Shaw. Last season he presented lecture/recitals of the *AIDS Quilt Songbook* at the Yale Divinity School, in Philadelphia, Washington, and in Baltimore, and created the role of the Father in Tina Davidson's opera *Billy and Zelda* with Opera Delaware. A former NATS Teaching Fellow, he holds a master's degree and a doctorate from Florida State University, where he studied with Yvonne Ciannella. In 1994 Mr. Evans joined the faculty of the University of Delaware, where he teaches voice, diction, and opera workshop.

**ROBERT GILDON**, baritone (Guccio)
*Abby and Joe Nathan Fellowship/Mary H. Smith Scholarship*
Baritone Robert Gildon is returning for his second summer at the Tanglewood Music Center, having attended as a member of the Phyllis Curtin Seminar two years ago. He is currently studying at the Manhattan School of Music, where he has participated in productions of Argento's *Postcards From Morocco*, Purcell's *Dido and Aeneas*, Handel's *Lotario*, and in Manhattan's Opera Outreach Programs. Mr. Gildon made his professional debut singing the role of Aeneas in *Dido and Aeneas* in a European tour with Opera Restor'd; he recently toured the United States with the New York Early Music Ensemble. In addition to his vocal work, Mr. Gildon has studied oboe, piano, and cello, and has a master's degree in Middle Eastern politics and Arabic from Exeter University in England.

**RAYMOND GRANLUND**, baritone (Gianni Schicchi)
*Richard F. Gold Memorial Scholarship*
A native of Houston, Texas, baritone Raymond Granlund began his vocal training studying at Houston's High School for the Performing and Visual Arts. He remained in Houston to receive his bachelor's and master of music degrees from Rice University's Shepard School of Music, where he studied with William Murray. He has performed principal roles under the direction of Seiji Ozawa in the Tanglewood Music Center's productions of *Peter Grimes* and *Les Mamelles de Tirésias*. He participated in productions of *Madama Butterfly*, *The Magic Flute*, *Beatrice and Benedict*, and the American premiere of Ingvar Lidholm's *A Dream Play* as a member of the Apprentice Artist Program for Singers at the Santa Fe Opera. Mr. Granlund has also been featured in several productions at Rice University and in the Houston area, including *I pagliacci*, *Così fan tutte*, *Albert Herring*, *Dialogues of the Carmelites*, *La traviata*, *Lucia di Lammermoor*, and *La bohème*. He has collaborated as a soloist in performances of George Rochberg's Seventh String Quartet with Baritone, Sofia Gubaidulina's *Now Always Snow*, John Harbison's *Words from Paterson*, and Peter Maxwell Davies's *Eight Songs for a Mad King*. Mr. Granlund performed the premieres of two of his own compositions last year: *Three Dances* for violin and piano, which is recorded on Houston violinist Zachary Carrettin's debut CD, "Thirst," with the composer at the piano; and a song cycle, *Duración*, a setting of verses of Octavio Paz.

**BRYON GROHMAN**, tenor (Rinuccio)
*Bernice and Lizbeth Krupp Fellowship*
Tenor Bryon Grohman performs frequently throughout the Boston area as a singer and conductor. He recently sang the role of Don Ottavio in Mozart's *Don Giovanni* with the BASOTI Opera Program of San Francisco. Mr. Grohman is currently engaged as conductor at Wellesley College and serves as Minister of Music at the Church of Our Saviour in Brookline, Massachusetts. A graduate of the New England Conservatory of Music, where he received the New England Conservatory George Whitefield Chadwick Medal of Excellence, he holds a master of music degree in conducting and a bachelor of music degree in vocal performance and music education. Mr. Grohman continues to study with New England Conservatory faculty member Mark Pearson.

**JOE DAN HARPER**, baritone (Marco)
*Wilmer and Douglas Thomas Fund Fellowship*
Baritone Joe Dan Harper attended Southern Methodist University and the New England Conservatory of Music. He has premiered several works, including the recent song cycle *Come, Look Quietly* by Daniel Pinkham, and the soon to be released recording of *A Solace of Ripe Plums: Five William Carlos Williams Poems*, by Wesley Fuller. Mr. Harper's extensive oratorio credits include works by Bach, Brahms, Mozart, Fauré, and Duruflé. He has done apprentice work with the Utah Opera, Central City Opera, and Utah Festival Opera. Mr. Harper's voice teachers include Susan Clickner, Bruce Lunkley, Thomas Hayward, and Ruth Ann Griffin.

**TAMARA HUMMEL**, soprano (Lauretta)
*William F. and Juliana W. Thompson Fellowship*
A winner of the Metropolitan Opera National Council Auditions in New York, soprano Tamara Hummel is in her second year as an Ensemble Artist with the Canadian Opera Company (COC). She was featured as Charis in the COC world premiere of *The Golden Ass* by the late Canadian novelist Robertson Davies and composer Randolph Peters. This coming season she will be heard as Lucia in Britten's *The Rape of Lucretia* and on the COC mainstage as Giannetta in *L'elisir d'amore*. Ms. Hummel sang the role of Isifile in COC's *Giasone* and Brigitta in Tchaikovsky's *Iolanta* and has also appeared in their productions of *Tosca*, *Xerxes*, and in their Outreach Tour of *The Magic Flute*. A native of Vancouver, Ms. Hummel received a bachelor of music degree from the University of British Columbia, a master of music degree from the Manhattan School of Music, and an artist diploma from the Vancouver Academy of Music. She has also attended the Mozarteum in Salzburg on a Johann Strauss Foundation Scholarship. In previous summers, Ms. Hummel has appeared at Glimmerglass Opera in productions including Gluck's *Iphigénie en Tauride* and *The Mother of Us All* by Virgil Thomson.

**JASON KARN**, tenor (Gherardo)
*Patricia Plum Wylde Fellowship/Jerome Zipkin Fellowship*
Tenor Jason Karn graduated from the University of North Carolina–Chapel Hill with a bachelor's degree in music performance. He has appeared in UNC's opera workshop the last two semesters, playing the roles of Eisenstein in *Die Fledermaus* and the Duke in Milton Granger's *talk opera*. He appeared in the chorus in *The Magic Flute* with North Carolina Opera Company this spring and recently made his professional debut with the Triangle Opera Company of North Carolina as Parpignol in *La bohème*. Mr. Karn has been studying voice with Mary Gayle Greene for the past two years. In the fall he will begin the master's degree program at the New England Conservatory of Music.

**ELIZABETH KEUSCH**, soprano (Nella)
*Housatonic Curtain Company Fellowship*
Soprano Elizabeth Keusch has been critically acclaimed in the *New York Times*, *Boston Globe*, and *New Music Connoisseur* for her performances of contemporary and standard repertoire in both

operatic and concert venues. She recently made her Symphony Hall debut as Mater Gloriosa in Mahler's Symphony No. 8 with the Boston Philharmonic under the direction of Benjamin Zander. Ms. Keusch also recently sang the lead role of Rose in Elliott Carter's opera *What Next* for the Guggenheim Chamber Music Series. She has performed with the Da Capo Chamber Players, Encompass, and Amas Theatres of New York City, as well as the Collage, Auros, and Harvard new music groups in Boston. Future performances include Tan Dun's *Red Forecast* in London, Hamburg, and Luxembourg, and Karin Rehnqvist's *Puksånger-lokrop*, to be performed at the Hugo Wolf Akademie of Stuttgart with soprano Lucy Shelton. Ms. Keusch is an Artist Diploma candidate at the New England Conservatory of Music.

**MARIE ANNE KOWAN**, mezzo-soprano (La Ciesca)
*Claire and Millard Pryor Fellowship*
Mezzo-soprano Marie Anne Kowan is originally from Vancouver, British Columbia, Canada, where she recently performed the role of Flora in *La traviata*. Ms. Kowan has performed with numerous organizations in Canada, including Manitoba Opera as Siebel in *Faust*, Edmonton Opera and Opera Saskatchewan as Stephano in *Roméo et Juliette*, Toronto Opera in Concert as Frédéric in *Mignon*, Opera Mississauga as Dorabella in *Così fan tutte*, and with the Vancouver Opera Touring Ensemble as Hansel in *Hansel and Gretel*. In England she sang the role of the Third Lady in *Die Zauberflöte* at the Snape Proms and the role of Nancy in *Albert Herring* at the Britten Festival. Ms. Kowan has also appeared in recital and as a soloist with Vancouver Opera, Toronto's Amadeus Choir, the Georgian Bay Symphony Society, and the Vancouver Chinese Music Ensemble.

**LYNNE McMURTRY**, mezzo-soprano (Zita)
*Mr. and Mrs. David B. Arnold, Jr., Fellowship/Leah Jansizian Memorial Scholarship*
Mezzo-soprano Lynne McMurtry has recently returned to North America from studies in the United Kingdom, where she was a winner of the Royal Scottish Academy of Music and Drama Opera Trust Scholarship, and sang the roles of Dorabella in *Così fan tutte* and Arsamene in *Xerxes*. While there, she had her London recital debut at the Church of St. Martin-in-the-Fields and sang in the premiere performance and subsequent Scottish tour of *An Turus*, the world's first Gaelic opera. In addition to Tanglewood, Ms. McMurtry has sung at such well-known festivals as Banff and Ravinia. She is a frequent oratorio soloist, with recent credits including Beethoven's *Missa solemnis* and Rossini's *Petite Messe solennelle*. Ms. McMurtry can be heard on CD as the Witch in Lou Harrison's chamber opera *Rapunzel*.

**JASON McSTOOTS**, tenor (Gherardo)
*Eugene Cook Scholarship/Pearl and Alvin Schottenfeld Fund*
Tenor Jason McStoots is a recent graduate of the Boston University master's in voice performance program. He received his bachelor of arts in music from Duke University, where he was a regular soloist with the Duke University Chorale and the Duke Chapel Choir. A versatile performer, Mr. McStoots is comfortable in genres ranging from gospel and jazz to opera, oratorio, and art song. An experienced concert singer, he has performed Schubert's Mass in E-flat, Haydn's *Creation*, and Mozart's *Requiem* with the Boston University Symphonic Chorus. Also an interpreter of early music, Mr. McStoots has been a soloist in five Bach cantatas, Bach's *Magnificat*, Schütz's *Musikaliches Exequien*, and Handel's *Messiah* and *Judas Maccabeas*. He was recently featured with the Newburyport Choral Society in their performance of Bach's B minor Mass. Mr. McStoots is an active recitalist who has performed in the Durham Schubert Festival under the direction of John Wustman and has also performed recitals at Boston's historic Old South Church. He has sung many of the major works in the art song repertoire, including Schumann's *Dichterliebe*, Vaughan Williams's *On Wenlock Edge* and *Four Hymns*, and Britten's *Canticles II* and *III*. His most recent stage roles have been Beppe in *Pagliacci*, Parpignol in *La bohème*, and Gaston in *La traviata*. Mr. McStoots's upcoming engagements include Don Ottavio in *Don Giovanni* with Longwood Opera, Camille in *The Merry Widow* with Janus Opera, and Nanki-Poo in *The Mikado* for Lexington First Night.

**DANIEL MITTON**, bass-baritone (Betto di Signa)
*Mr. and Mrs. Vincent J. Lesunaitis Fellowship/Francis and Caryn Powers Fellowship*
Bass-baritone Daniel Mitton lives in Toronto, where he studies with Joel Katz. Mr. Mitton appears at the Tanglewood Music Center after playing Masetto in the Royal Conservatory of Music's production of *Don Giovanni*. He has performed as the bass soloist in the Fauré *Requiem* and as Jesus in Handel's *Brockes Passion*, and has been a featured soloist with the Canadian National Youth Choir. Mr. Mitton completed his undergraduate studies at the University of Toronto. This fall marks his second year in the Professional Studies Programme at the Royal Conservatory of Music.

**JOSEPH A. POKORSKI**, tenor (Rinuccio)
*Tisch Foundation Scholarship*
Joseph A. Pokorski has been seen in many different areas of performance throughout the world, including recitals, competitions, musicals, television, and opera. He performed his first lead roles in musical theater, as Anatoly in *Chess* and Curly in *Oklahoma*. Mr. Pokorski sang his first opera role with Michigan Opera Theatre (MOT), appearing as the Jailor in *Tosca*, and has since appeared with MOT as Parpignol in *La bohème*, Giuseppe in *La traviata*, and the Second Jew in *Salome*. While in graduate school at Eastern Michigan University, he performed numerous concerts and appeared as Ferrando in Eastern Michigan University's production of *Così fan tutte* and Don Curzio in *The Marriage of Figaro* with MOT. Following graduate school, Mr. Pokorski moved to Hamburg, Germany, where he performed the role of Raoul in *The Phantom of the Opera*. He recently sang at the International Belvedere Opera Competition in Vienna, where he was chosen as a finalist selected from more than 5,000 singers around the world. Mr. Pokorski recently completed his first compact disc, "Music in the Night." Currently at work on a second CD, he has recently performed the role of Anthony in *Master Class* for Meadowbrook Theater.

**DREW POLING**, baritone (Simone)
*Stuart Haupt Scholarship/Cynthia L. Spark Scholarship*
Born in Ottumwa, Iowa, baritone Drew Poling is a graduate of Georgetown University. He received an invitation from the Ministry of Culture of the People's Republic of China for opera and recital appearances and is scheduled to perform in Beijing and Shanghai next year. He made his European recital debut at the Countess of Huntington Hall in Worcester, United Kingdom. Mr. Poling has participated in the Aspen Music Festival as a Vocal Fellow and was a winner of their Vocal Concerto Competition. In addition he was a member of Chicago's Lake Shore Art Song Ensemble and has appeared with Emmanuel Music in Boston.

**ALEXANDER K. PUHRER**, baritone (Gianni Schicchi)
*William E. Crofut Family Scholarship/Ethel Barber Eno Scholarship*
Originally from Vienna, Austria, baritone Alexander K. Puhrer received his bachelor of arts degree in music and physics from Gettysburg College, where he studied voice with Kermit Fistad. Last year he received his master of music in vocal performance from the College Conservatory of Music at the University of Cincinnati; he is now pursuing a doctor of musical arts. At the College Conservatory, Mr. Puhrer studies voice with William McGraw and coaches with Kenneth Griffiths and Glenn Lewis. He has performed Sid in *Albert Herring* and Marco in *Gianni Schicchi* in College Conservatory mainstage productions and has participated with the Opera Theatre of Lucca in Italy. Mr. Puhrer has devoted the past year almost exclusively to studying art song, especially the German and English repertoire, with Djordje Nesic, a 1998 and 1999 Tanglewood Music Center Fellow. He has participated in the Cleveland Art Song Festival and took part in master classes with Barbara Bonney, Warren Jones, François LeRoux, and Craig Rutenberg. Mr. Puhrer also discovered the songs of Yrjo Kilpinen and took first place in the International Yrjo Kilpinen Competition. Most recently he gave a "Liederabend" devoted entirely to the poetry of Heinrich Heine.

**THOMAS ROY**, baritone (Simone)
*Leo L. Beranek Fellowship*
Baritone Thomas Roy is a native of San Diego and a graduate of San Diego State University, where he received a bachelor of music degree in vocal performance with distinction. While at San Diego State he performed several principal roles in the Opera Theater, including Count Almaviva in *Le nozze di Figaro* and Leonce in William Grant Stills's *A Bayou Legend*. Mr. Roy was a first place winner in the La Jolla Symphony Young Artist Competition; there he performed as a soloist with the symphony in both La Jolla and Tijuana, Mexico. Other awards include the San Diego Choral Club Competition, the San Diego District National Association of Teachers of Singing Competition (where he also earned the Art Song Award and placed second in the Musical Theater category), second place in the San Diego District Metropolitan Opera Auditions, and the National Association of Teachers of Singing Artist Award–Western District, as well as regional competitions and becoming a national semifinalist in Canada. Mr. Roy studies with Mary MacKenzie, has worked with Martin Katz at the University of California, Irvine, Summer Song Fest, and has coached privately with Alan Smith and Armen Guzelimian.

**ALEXANDER SPACHER**, baritone (Spinelloccio; Amantio)
*Judy Gardiner Fellowship*
A native of Rochester, baritone Alexander Spacher currently resides in New York City, where he has participated in the Handel Project led by conductor/musicologist Will Cruthfield, taking leading roles in productions of *Alcina* and *Ariodante*. While working towards a master's degree at the Manhattan School of Music, Mr. Spacher performed in the world premiere production of Nicholas Brown's *Heart of a Dog*. He has performed in *The Marriage of Figaro* and *Don Giovanni* at the Caramoor Festival, and in *A Little Night Music* and *Mahagonny* at the Crane Opera Theater. Adept at a wide range of song literature, Mr. Spacher recently performed Schumann's *Dichterliebe* in New York City. The son of noted science fiction artist Sean Spacher, Mr. Spacher is also a painter and a student of literature and nature.

**ROBERT STEWART**, baritone (cover singer, Guccio and Pinnelino)
*Susan Kaplan and Ami Trauber Fellowship*
Baritone Robert Stewart studied at the University of Toronto in the studio of Patricia Kern, receiving a bachelor of music in performance and a post-graduate advanced certificate in performance. He has performed with the Toronto Symphony Orchestra and appears with the Aradia Baroque Ensemble. As a regular soloist with the Amadeus Choir of Greater Toronto, Mr. Stewart has performed Masses of Haydn and Schubert and has recorded Eleanor Daley's *Requiem* and Sir David Willcocks's *The Lord is My Shepherd*, the latter under the direction of the composer. In September, he will be pursuing a master of music in opera at the Royal Scottish Academy of Music and Drama in Glasgow, United Kingdom.

**LUCY SALOME STRÄULI**, mezzo-soprano (Zita)
*Tanglewood Ushers-Programmers Harry Stedman Vocal Scholarship*
Mezzo-soprano Lucy Salome Sträuli is a student of Mignon Dunn at the Manhattan School of Music, where she is a master of music degree candidate. A native of California, she received her bachelor of music degree from San Jose State University. Ms. Sträuli has appeared with Opera San Jose in *La bohème*, *Madama Butterfly*, and *Eugene Onegin* and covered the role of Marthe in Gounod's *Faust*. Ms. Sträuli was featured this spring as Ragonde in Manhattan School of Music's production of *Le Comte Ory*. Opera scene credits include the roles of La Zia Principessa in *Suor Angelica* and La Voix de la Mère in *Les Contes d'Hoffmann*, Azucena in *Il trovatore*, Carmen in *Carmen*, the Third Lady in *Die Zauberflöte*, Filipyevna in *Eugene Onegin*, Dorabella in *Così fan tutte*, and Meg in *Falstaff*, among other roles. Master class credits include work with Sherrill Milnes, Warren Jones, Betty Allen, William Warfield, and Ken Merrill.

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| September 22 | Boris Berezovsky, piano |
| September 24 | Dimitry Yablonski, cello<br>Boris Berezovsky, piano |
| October 15 | Borromeo String Quartet<br>All Beethoven Program III |
| October 29 | Emanuel Pahud, flute<br>Eric Le Sage, piano |
| November 14 | Budapest Strings with<br>Paula Robison, flute |
| December 10 | Borromeo String Quartet<br>All Beethoven Program IV |
| December 20 | Boston Camerata |
| January 5 | Trio: Wu Han, piano; Pamela Frank, violin; Yeesun Kim, cello |
| January 16 | Emerson String Quartet<br>with Wu Han, piano<br>Edgar Meyer, double bass |
| January 30 | Pamela Frank, violin<br>Claude Frank, piano |
| February 11 | Borromeo String Quartet<br>All Beethoven Program V |
| February 19 | Douglas Boyd, oboe<br>Judith Gordon, piano |
| February 26 | David Finckel, cello<br>Wu Han, piano |
| March 24 | Dubravka Tomsic, piano |
| April 7 | Borromeo String Quartet<br>All Beethoven Program VI |

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SEIJI OZAWA HALL
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Prelude Concert

Friday, August 20, at 6
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NANCY BRACKEN, violin
VICTOR ROMANUL, violin
EDWARD GAZOULEAS, viola
CAROL PROCTER, cello
ANN HOBSON PILOT, harp
ELIZABETH WRIGHT, piano

RAVEL — Sonata for Violin and Cello
- Allegro
- Très vif [Very lively]
- Lente [Slow]
- Vif, avec entrain [Lively, with spirit]

Ms. BRACKEN and Ms. PROCTER

SAINT-SAËNS — *Fantaisie* for violin and harp, Opus 124

Mr. ROMANUL and Ms. HOBSON PILOT

FAURÉ — Quartet No. 2 in G minor for piano, violin, viola, and cello, Opus 45
- Allegro molto moderato
- Allegro molto
- Adagio non troppo
- Allegro molto

Ms. WRIGHT, Mr. ROMANUL, Mr. GAZOULEAS, and Ms. PROCTER

Elizabeth Wright plays the Steinway piano.

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**Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.**

## Notes

The summer of 1920 saw **Maurice Ravel** (1875-1937) working on two projects, the opera *L'Enfant et les sortilèges*, to be completed only in 1925, and a "duo for violin and cello," dedicated to the memory of Claude Debussy. This was a spare period in Ravel's creative life: the flow of new compositions had been seriously interrupted with the death of his mother in January 1917, and in May 1921 he moved to the country estate of Le Belvedère outside of Paris. It was there that he finally completed the duo, in February 1922. Ravel made a concerted effort to finish the piece—the preceding month he noted that its composition had been dragging on for a year and a half—and it had its premiere in Paris on April 6, 1922, to mixed reaction: this was a very different sort of music from what Ravel's listeners had come to expect, what with its leanness of texture, lack of adornment, and unyielding counterpoint. But Ravel noted that the Sonata for Violin and Cello marked a turning point in his career, reflecting a move toward economy of means, restraint from harmonic charm, and a pronounced reaction in favor of linear motion. In the first movement, the two instruments, alternately leading and following, place individual claim upon our attentions, and it is only with the final chords that we are reminded of the existence of vertical harmonies. The second movement is assertive, the third, by contrast, almost hypnotic in its lyricism. The finale restores the forceful language of the second movement, blending elements of folk and dance music *à la* Bartók and Kodály with a sure sense of goal and proportion.

—Marc Mandel

From his earliest years, **Camille Saint-Saëns** (1835-1921) was an extraordinarily gifted performer and composer. When, as a child prodigy of ten years, he gave a piano recital in Paris, he offered as an encore any Beethoven sonata the audience cared to request; by then he had already been composing his own little pieces for seven years and had studied composition formally for three. This energy, enthusiasm, and fluency lasted throughout his long life, so that he was still turning out a large number of pieces, some of them for unusual instrumental combinations, while in his seventies and eighties. Though his own instrument was the piano, Saint-Saëns showed a special fondness for the sonorities of the harp. In his last years he produced, in addition to the present fantasy, a fantasy for solo harp, Opus 95, and a concert piece for harp and orchestra, Opus 154.

The Opus 124 *Fantaisie* was composed and published in 1907. Its inspiration was almost certainly the two young ladies to whom it was dedicated, Marianne and Clara Eissler, who

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must have been performers of considerable attainments. Like other such works, the piece is designed to show off the players' technique in a graceful and attractive way, with a series of tuneful sections that offer varying moods and tempos and circulate through different keys, largely minor in the beginning, more frequently major at the end. One striking feature of this fantasy is the extended passage in the middle in 5/4 time. The characteristic techniques and sonorities of both instruments are exploited to their fullest.

* * * * *

Born in the south of France, **Gabriel Fauré** (1845-1924) studied in Paris not at the hidebound Conservatoire but at the École Niedermeyer, where he received an unusually broad musical education in three respects that set him apart from the products of the "official" school: a thorough understanding of older music from the Renaissance and Baroque eras; familiarity with the German tradition, including Bach and Beethoven; and a more than nodding acquaintance with such dangerous moderns as Schumann, Liszt, and Wagner—this last element through the good offices of the young Saint-Saëns, who from 1861 on was professor of piano at the school. Fauré himself went on to become one of the most distinguished teachers of the turn of the century era, with students including Ravel and Enesco as well as Nadia Boulanger, who became a singularly influential teacher in her own right.

French music in the late nineteenth century was divided into highly politicized camps—the Wagnerians, the Franckists, the followers of Massenet, and others. Fauré kept largely to himself, not joining any clique; even after making the customary pilgrimage to Bayreuth to hear the *Ring*, he revealed almost no influence of the experience in his own work. Thus his work has always stood somewhat apart, sometimes overlooked and misunderstood, though certain partisans—notably Nadia Boulanger—have ardently promoted it.

Fauré's greatest strengths lay in the realms of song and chamber music. Though his Piano Quartet No. 1 (Opus 15, in C minor) is among his most frequently performed compositions, the Second Quartet—one of his finest works—is encountered relatively rarely. In fact, it is his only major work to experiment with cyclic form, an approach that was all the rage around him, Liszt and Franck being the classic exponents. Though we know nothing about its composition—only that it was premiered in a concert of the Société Nationale on January 22, 1887, with the Fauré at the piano—his biographer Robert Orledge considers the writing of this piece to mark Fauré's attainment of full artistic maturity.

The first movement opens with a long and flowing unison string melody of ardent contour from which much of the ensuing discussion is derived. The viola introduces the secondary theme (really a new version of shapes drawn from the opening melody). As the development begins, viola and cello in octaves begin an entirely new theme that intertwines with the opening material through great harmonic adventures. A *stretto* based on the secondary theme provides the basis for a crescendo that brings in the recapitulation. Fauré puts particular weight on his coda, which consistently slips away from the tonic and needs to recover itself to the very last.

The second movement, a violent C minor scherzo, is all *forte* or *fortissimo*, unusually vehement for Fauré. What appears to be a lyrical contrasting theme in the strings is another version of material from the beginning of the first movement; at the same time it is related to the scale passage of the scherzo theme. Another lyrical idea, functioning as a proper second theme, is still another variant of the theme that opened the quartet. There is a quiet reprise.

The slow movement grew out of Fauré's memories of the sounds of bells heard years before in the garden of his family's home in Cadirac. A quiet child who found communication with his parents, and especially his father, difficult, he would retreat to the garden and absorb its mediterranean atmosphere for hours on end. Later he claimed in a letter that the recollection of the Cadirac bells found its way into the opening music of this movement "almost involuntarily." It is a serene Adagio, of which Aaron Copland (a Boulanger pupil who no doubt learned his Fauré under her tutelage) wrote in the *Musical Quarterly* for 1924: "Its beauty is

truly classic if we define classicism as intensity on a background of calm." The Adagio's calm stands outside the passions of the other movements, partaking in no way of the musical material they share.

The finale returns to energy, passion, violence, with a relentless forward drive unlike anything else in Fauré. A theme of surging triplets drives the music along, and the contrasting ideas recall themes originally heard in the scherzo or the first movement. Fauré keeps in reserve for the coda a grand crescendo and a massive *più mosso* restatement of the second subject, now in a triumphant G major.

—Steven Ledbetter

## ARTISTS

Violinist **Victor Romanul** joined the Boston Symphony at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the BSO for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, at twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy. Recent activities have included the world premiere of John Clement Adams's Violin Concerto, as well as numerous chamber music concerts and solo recitals.

Violinist **Nancy Bracken** studied with Ivan Galamian at the Curtis Institute of Music and later with Donald Weilerstein of the Cleveland Quartet at the Eastman School of Music, where she received a master of music degree in 1977. Originally from St. Louis, she was a member of the Cleveland Orchestra for two years before joining the Boston Symphony Orchestra in 1979. A winner of the St. Louis Symphony Young Artists Competition at age sixteen, Ms. Bracken has appeared as soloist with the St. Louis Symphony, the St. Louis Philharmonic, and the Boston Pops Esplanade Orchestra. She has received awards from the National Society of Arts and Letters and the Artist Presentation Society of St. Louis and was the first-prize winner in the Music Teachers National Association string competition in 1975. She has participated in summer music festivals in Aspen


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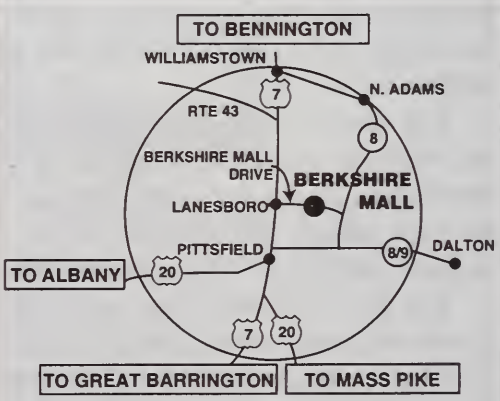


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and the Grand Tetons and was concertmaster and a frequent violin soloist with the Colorado Philharmonic for two summers. Since joining the Boston Symphony, Ms. Bracken has played numerous solo recitals and chamber music concerts, including a performance at Tanglewood with Yo-Yo Ma and Emanuel Ax in 1989.

Violist **Edward Gazouleas** joined the Boston Symphony Orchestra at the beginning of the 1990-91 season. After viola studies with Raphael Hillyer and Steven Ansell at Yale University, he received his bachelor's degree in 1984 from the Curtis Institute of Music, where he studied viola with Michael Tree and Karen Tuttle. Before joining the Boston Symphony he was a member of the Pittsburgh Symphony Orchestra's viola section from 1985 to 1990. Prior to that he performed with the Concerto Soloists of Philadelphia, the New Haven Symphony Orchestra, the Chamber Orchestra of New England, and as first-desk player with the New York String Orchestra under Alexander Schneider. An avid chamber musician, Mr. Gazouleas was winner of the Eighth International String Quartet Competition in Evian, France, as a member of the Nisaika Quartet in 1984 and made his Carnegie Hall recital debut as a member of the Cezanne Quartet in 1982. He also performed at the Norfolk Festival and the Pensacola Chamber Music Festival. Mr. Gazouleas has taught viola as an instructor at Temple University and privately at Swarthmore College. Locally he has performed with the Boston Artists Ensemble and Collage New Music.

Cellist **Carol Procter** joined the BSO in 1965, turning down a Fulbright Scholarship in order to do so. Before joining the Boston Symphony she was a member of the Springfield Symphony Orchestra and Cambridge Festival Orchestra, and principal cellist of the New England Conservatory Symphony and Chamber Orchestras. Born in Oklahoma City and raised in Dedham, Massachusetts, Ms. Procter studied at the Eastman School of Music and at the New England Conservatory of Music, where she received her bachelor's and master's degrees. She received a Fromm Fellowship to study at the Tanglewood Music Center and was a participant during the 1969-70 season in the Boston Symphony Orchestra's cultural exchange program with the Japan Philharmonic. Ms. Procter was a member of the New England Harp Trio from 1971 to 1987 and played viola da gamba with the Curtisville Consortium from 1972 to 1981. She performs chamber music frequently and has been soloist with the Boston Pops Orchestra on several occasions.

For a biography of **Ann Hobson Pilot**, see page 16.

Pianist **Elizabeth Wright** has developed a wide-ranging career that has taken her throughout the world in a variety of performing roles. She has appeared in recital with many distinguished artists and was awarded the prize for outstanding accompanist at the Fourth International Tchaikovsky Competition in Moscow. Ms. Wright has premiered and recorded many new works, performing in such groups as the Contemporary Chamber Ensemble, the Aspen Contemporary Festival, and the American Composers Orchestra. The recipient of a Fromm Fellowship for performance and study of contemporary music at the Tanglewood Music Center, she is a graduate of Mannes College and the Juilliard School. Ms. Wright is the principal pianist of the American Symphony Orchestra and was for many years piano soloist for both the Martha Graham Dance Company and the Paul Taylor Dance Company. She has been an artist-teacher for the Lincoln Center Institute, served on the faculty of Mannes College and Bennington College, and is currently teaching at Princeton University. She has appeared often on PBS and has recordings on Gasparo Records and Opus One.

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- Entry of the ants
- Dance of the butterfly
- Hatching and dance of the day-fly
- Funeral of the day-fly
- Conclusion

DEBUSSY — *Danses sacrée et profane*, for harp and orchestra
ANN HOBSON PILOT, harp

CHAUSSON — *Poème* for violin and orchestra, Opus 25
JOSHUA BELL, violin

INTERMISSION

SAINT-SAËNS — Introduction and Rondo Capriccioso in A minor for violin and orchestra, Opus 28
Mr. BELL

BIZET — Symphony in C
- Allegro vivo
- Adagio
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- Allegro vivace

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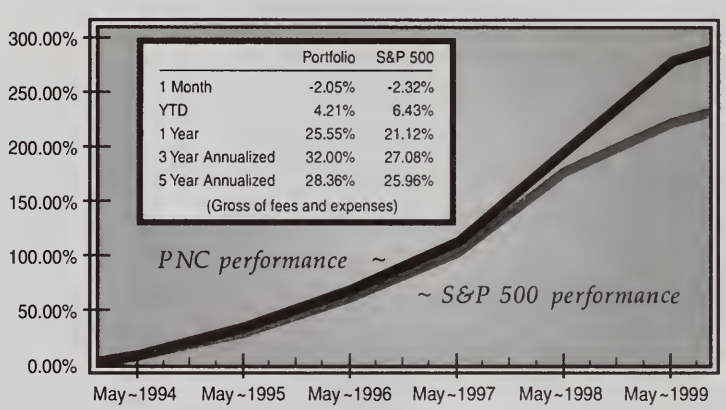


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## NOTES ON THE PROGRAM

**ALBERT ROUSSEL** (1869-1937)

***The Spider's Feast*, Opus 17**

*First performance: April 3, 1913, Paris, Théâtre des Arts, Paris, Gabriel Grovlez cond., scenario by Gilbert de Voisins*

*First Boston Symphony Orchestra performances: October 1952, Charles Munch cond.*

*First Tanglewood performance: July 30, 1954, Charles Munch cond.*

*Only other Tanglewood performance: July 25, 1987, Charles Dutoit cond.*

**CLAUDE DEBUSSY** (1862-1918)

***Danses sacrée et profane*, for harp and orchestra**

*First performance: November 6, 1904, Paris, Edouard Colonne cond.*

*This is the first performance by the Boston Symphony Orchestra.*

**ERNEST CHAUSSON** (1855-1899)

***Poème* for violin and orchestra, Opus 25**

*First performance: April 4, 1897, Paris, Eugène Ysaÿe, violin soloist*

*First BSO performances: December 1917, Karl Muck cond., Sylvain Noack, soloist*

*First Tanglewood performance: August 1, 1952, Howard Shanet cond., Jacob Krachmalnick, soloist (part of "Tanglewood on Parade")*

*Only other Tanglewood performance: August 7, 1987, Andrew Davis cond., Joseph Silverstein, soloist*

**CAMILLE SAINT-SAËNS** (1835-1921)

**Introduction and Rondo capriccioso in A minor for violin and orchestra. Opus 28**

*First performance: 1863[?], Pablo de Sarasate, violin soloist*

*First BSO performances (American premiere): December 1883, Georg Henschel cond., Alfred de Sève, soloist*

*Only previous Tanglewood performance: August 17, 1967, Erich Leinsdorf cond., Itzhak Perlman, soloist (part of "Tanglewood on Parade")*

**GEORGES BIZET** (1838-1875)

**Symphony in C**

*First performance: February 26, 1935, Basel, Switzerland, Felix Weingartner cond.*

*First BSO performances: January 1950, Charles Munch cond.*

*First Tanglewood performance: July 27, 1952, Charles Munch cond.*

Forty-some years ago, the art historian Nikolaus Pevsner wrote a delightful and stimulating book titled *The Englishness of English Art*. (As the author of a forty-six-volume series of guidebooks on *The Buildings of England*, he knew a thing or two about his subject.) The topic for this evening might be identified as "The Frenchness of French Music." The French are great talkers about such things, and this topic is one that has been discussed copiously at many an animated dinner party and in many a Gauloise-fumigated café. Arguments about it have also yielded such surprising judgments as that of Jean-Jacques Rousseau, who decided in 1753 that "the French have no music and cannot have any, and that if they ever have, it will be so much the worse for them," or the flat assertion of André Malraux, novelist, art historian, and de Gaulle's Minister of Culture, that "France is not a musical nation." We in turn have to remember that Rousseau was a committed participant in a drawn-out squabble, one that seems quite silly to us now, about French vs. Italian musical ideals; as for M. Malraux, compatriot

of Machaut, Couperin, Rameau, Berlioz, Bizet, and Debussy—to evoke just the *crème de la crème*—we might need to conclude that if he really meant what he said, he was a sadly unmusical minister.

Certainly the French, like everybody else, have their strongly held and strongly voiced predilections. They still seem uneasy with Brahms, though just to show how dangerous generalizations are, it is worth noting that Pierre Monteux—as French as can be (though Jewish, which maybe puts another slant on it)—was one of the great Brahms conductors. And Mahler, so important to us as well as to the British and the Dutch, remains an alien to the French, as of course does Bruckner. Wagner, on the other hand—"Vagnaire," that is—has long had a big and impassioned following in France. And while the French love to identify *clarté* as a national virtue, it is they who gave us Impressionism, and it was French painters, Degas and Monet, who rejected eyeglasses to correct their myopia because they would make the world look like paintings by Meissonier and Bouguereau.

*Albert Roussel*

Romain Rolland, who thought a lot about the Frenchness of French music, admired the


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*Claude Debussy*

"perfect clarity" as represented by the music of Saint-Saëns, but loved what he called "quite another side to the French genius: that of heroic action, disregard for reason, that of laughter and the passion for enlightenment, the France of Rabelais, Molière, Diderot; in music, let us mention...the France of Berlioz and Bizet." And the English scholar Hugh Macdonald hands French music a fine bouquet of adjectives when he describes it as "sensuous, pictorial, elegant, allusive, decorative, imaginative, ritualistic, poetic, and many other things besides"—also adding "hardly ever rational."

One hears it said that French music avoids profundity. Beneath this slander—remember the *Tenebrae* services of Couperin, Rameau's operatic tragedies, Berlioz's profound engagements with Virgil, Shakespeare, and Goethe, and Debussy's searching of the human heart in *Pelléas et Mélisande*—there lies a kernel of something true: French musicians (perhaps unlike their German and Austrian colleagues) are totally at ease writing music that aims only to delight, and they think this an entirely worthwhile endeavor.

*The Spider's Feast* is an example. **ALBERT ROUSSEL** was not at first enthusiastic about writing music for a ballet whose principal characters were a spider, a butterfly, a couple of maggots, a dayfly, two praying mantises, and a corps of ants, but his wife talked him into tackling this tribute to the revered, eighty-eight-year-old Jules-Henri Fabre, whose studies of insects and arachnids so remarkably combine observation, learning, and poetry, and he produced a score of enchanting delicacy and informed by a poetic fantasy much like Fabre's own. The date is 1912-13, which makes this work part of those astonishing collections of musical miracles of the half-dozen years just before World War I.

*Camille Saint-Saëns*

**CLAUDE DEBUSSY**'s *Dances*, composed 1904, are a promotional endeavor, commissioned by the piano- and harp-manufacturing firm of Pleyel to demonstrate the possibilities of a new design of chromatic harp. The instrument, meant to make things easier for players of that angelic but bewildering (for non-harpists) instruments, was a failure. It was hideously heavy (about 130 lbs.), required players to learn an entirely new technique, and, worst of all, could only produce glissandos in the key of C. Still, we must be grate-


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ful to Gustave Lyon, Director of Pleyel, Wolff, & Cie., for his misstep, for Debussy transmuted his advertising copy into poetry. The "Sacred Dance" is atmospheric and grave, while the "Profane" one might be described as a waltz with Spanish seasoning.

The **SAINT-SAËNS** Introduction and Rondo Capriccioso, written in 1863 for Sarasate, gives us the pleasure of watching a violinist work hard, the while making it all seem effortless. It is a delicious occasion for nonchalant (literally non-heating, keeping cool) virtuosity and charm. Charles Rosen remarked of the generation of great pianists at the beginning of this century that "they played like gentlemen." Pablo Martín Melitón Sarasate y Navascuez did, too.

*Georges Bizet*

Charm—and in the slow movement with its poignant oboe solo, something more—is central to **GEORGES BIZET**'s symphony as well. It is the work of a boy just turned seventeen. The manuscript went to the Paris Conservatory (Proust's friend, the composer Reynaldo Hahn, had owned it), but it was not until 1933 that Jean Chantavoine catalogued that library's Bizet holdings and wrote an article describing them. That Chantavoine was unable to interest the French radio or any French conductor in this dazzlingly masterly symphony perhaps lends unfortunate point to Malraux's remark about the unmusicality of the French. The premiere of the by then eighty-year-old work was given in 1935 in Basel by the veteran Austrian conductor, Felix Weingartner.

I have left the **CHAUSSON** *Poème* till last because it is music profoundly different from the other works on this program. It can be and often is played as a showpiece, a display of gorgeous tone and elegant technique (the cadenza-like passage at the beginning, whose details were worked out for Chausson by the great Belgian violinist, conductor, and composer


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Eugène Ysaÿe, is diabolically difficult), but to limit this work to such a display is to betray it. In the background of this brooding and deeply poetic work there lurks a story by Turgenev called *The Song of Love Triumphant,* a title Chausson had originally intended to appropriate for this work. Opinions differ about how literal the correspondences are, but what is clear—and it becomes clear in a sensitive, searching performance—is that the *Poème* is more than just a pretty face. (Antony Tudor understood this very well when he made his darkly haunting ballet *Lilac Garden* on the *Poème.*) Here is French music at its most wonderfully passionate, allusive, and poetic!

—Michael Steinberg

*Ernest Chausson*

Now Program Annotator of the San Francisco Symphony and New York Philharmonic, Michael Steinberg was the Boston Symphony Orchestra's Director of Publications from 1976 to 1979. Oxford University Press has published two compilations of his program notes—*The Symphony–A Listener's Guide* and *The Concerto–A Listener's Guide*—including many written for the Boston Symphony.

## GUEST ARTISTS

### Charles Dutoit

Charles Dutoit has been music director of the Montreal Symphony Orchestra since 1977. In 1990 he also became music director of the Orchestre National de France. In addition he has been principal conductor of the NHK Symphony Orchestra in Tokyo since September 1996 and became music director of that ensemble in September 1998. Mr. Dutoit and the Montreal Symphony Orchestra have produced more than seventy-five recordings for Decca/London, winning more than forty national and international awards and distinctions, such as the Grand Prix du Président de la République (France), the Prix mondial du Disque de Montreux, the High Fidelity International Record Critics Award, the Edison Award of Amsterdam, the Japan Record Academy Award, the German Music Critics Award, and numerous Juno and ADISQ (Félix) awards. In 1996 he and the Montreal Symphony received their first Grammy Award, for Best Opera Recording, for Berlioz's *Les Troyens.* More recently, the NHK Symphony Orchestra produced its first recording with Mr. Dutoit, including Prokofiev's Symphony No. 6 and excerpts from *Romeo and Juliet*, on Decca/London. In 1998 EMI released the first of a series of Montreal Symphony recordings with Charles Dutoit and Martha Argerich, Prokofiev's Piano Concertos 1 and 3 and Bartók's Piano Concerto No. 3. Mr. Dutoit's numerous other recordings have been released on Deutsche Grammophon, EMI, Philips, CBS, and Erato. In addition to his summer activities with the Montreal Symphony, Mr. Dutoit is artistic director and principal conductor of two of North America's most prestigious summer festivals—the Philadelphia Orchestra's concert series at the Mann Music Center in Philadelphia and at the Saratoga Performing Arts Center in Saratoga Springs, New York. Since 1981 he and the Montreal Symphony have undertaken some forty-five tours to the United States, across Canada, Europe, the Far East, South America, and, recently, to the Canary Islands. The Montreal Symphony is also the only Canadian orchestra to have performed at the Hollywood Bowl and at the festivals of Tanglewood, Ravinia, and New York. Since their 1982 New York debut Mr. Dutoit and the Montreal Symphony have been annual visitors to Carnegie Hall, where they have played to capacity audiences. Mr. Dutoit has conducted all the major orchestras of the United States, including Boston, New Yrok, Philadelphia, Cleveland, Chicago, Pittsburgh, Los Angeles, and San Francisco. He has also conducted the Israel Philharmonic, the Berlin Philharmonic, the Munich Philharmonic, and the Royal Concertgebouw of Amsterdam, as well as orchestras in Paris and London. Since his operatic debut at Covent Garden in 1983 he has conducted at the Deutsche Oper Berlin and Metropolitan Opera, as well as a new

stage production of Berlioz's *Les Troyens* at the Los Angeles Music Center Opera. The recipient of numerous awards, honorary doctorates, and other distinctions, Mr. Dutoit was named "Musician of the Year" by the Canadian Music Council in 1982. In 1988 the same organization awarded him the Canadian Music Council Medal in recognition of his exceptional contribution to music in Canada. Also in 1988 the Government of France made him an Officier de l'Ordre des Arts et des Lettres, and in June 1996 he was promoted to Commandeur de l'Ordre des Arts et des Lettres. In 1991 he was made an honorary citizen of the City of Philadelphia, and in 1994 the Canadian Conference of the Arts awarded him its Diploma of Honour for distinguished service to the arts in Canada. He is also a "Grand Montréalais" ("Grand Montrealer") and in April 1995 was named "Grand Officier de l'Ordre national du Québec" by the Quebec government. In March 1998 he was named "Honorary Officer" of the Order of Canada. Mr. Dutoit has appeared frequently with the Boston Symphony Orchestra at Symphony Hall and Tanglewood since his BSO debut in February 1981, most recently for two concerts at Tanglewood last summer.

**Ann Hobson Pilot**

A graduate of the Cleveland Institute of Music, Ann Hobson Pilot became principal harp of the Boston Symphony Orchestra in 1980, having joined the orchestra in 1969 as assistant principal harp of the BSO and principal harp of the Boston Pops. Previously she had been substitute second harp with the Pittsburgh Symphony and principal harp of the National Symphony in Washington, D.C. Ms. Hobson Pilot has had an extensive solo career and has performed as soloist with many American orchestras, including both the Boston Symphony and Boston Pops Orchestra, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. Active in chamber music, she has appeared at some of this country's most prominent festivals, including Marlboro and the Newport Music Festival. She has several compact discs available, on the Boston Records label as well as on Koch International. The recipient of a Doctor of Fine Arts degree from Bridgewater State College, she is a faculty member at the New England Conservatory of Music and the Tanglewood Music Center. Ms. Hobson Pilot was recently featured in a video documentary about her own personal musical journey and her journey to Africa to discover the roots of the harp; sponsored by the Museum of Afro American History and WGBH, the documentary was televised nationwide on PBS. This September she travels to London to record the recently completed Harp Concerto by the young American composer Kevin Kaska; the recording will be made with the London Symphony Orchestra at the historic Abbey Road studio. Ann Hobson Pilot began studying the piano at six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools, and switched to harp while she was in high school. She continued her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music.


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**Joshua Bell**

The American-born violinist Joshua Bell came to national attention at fourteen, as winner of the *Seventeen* Magazine/General Motors Competition. His Philadelphia Orchestra debut came that same year, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a subsequent exclusive recording contract. Today he has grown from child prodigy to mature artist. Mr. Bell's 1998-99 season focused on extensive concert touring combined with participation in numerous Gershwin centenary concerts and involvement as artistic consultant for "The Red Violin," a film by director François Gerard ("Thirty-two Short Films About Glenn Gould"). Following the release of "Gershwin Fantasy," his first disc for Sony Classical, Mr. Bell played Gershwin with John Williams at Tanglewood with the Boston Pops Orchestra and at Ravinia with the Chicago Symphony Orchestra. He was also featured with John Williams on PBS's "Evening at Pops." In the fall he traveled to Europe for a televised Gershwin celebration from London's Palladium and a Gershwin tribute in Paris with Seiji Ozawa and the Orchestre National de France. Other activities in 1998-99 included a tour of North America with Hans Vonk and the Saint Louis Symphony; European tours with David Zinman and the London Philharmonia and Roger Norrington and the SDR; recital and orchestral engagements in the Far East; and additional recitals in Europe and North America. In May he performed the Sibelius and Goldmark violin concertos with Esa-Pekka Salonen and the Los Angeles Philharmonic, also recording those works for Sony Classical. To explore further his interests in a variety of musical genres, Mr. Bell inaugurated a series of chamber music concerts at Wigmore Hall in January 1997. He has also established a performing relationship with his longtime friend, the bassist-composer Edgar Meyer; the two have organized a quartet with legendary bluegrass musicians Sam Bush and Mike Marshall, producing a unique fusion of the classical and bluegrass styles. Born in Bloomington, Indiana, Joshua Bell received his first violin at age five. He became seriously committed to the instrument by age twelve, when he met the renowned violinist-pedagogue Josef Gingold, who became his teacher and mentor. He made his highly acclaimed orchestral debut with Riccardo Muti and the Philadelphia Orchestra in 1981 and has since performed with the world's leading orchestras and conductors. Committed to exploring the work of living composers, he has also begun composing his own cadenzas for the major violin concertos, including those of Brahms, Beethoven, and Mozart. Mr. Bell signed an exclusive recording contract with Sony Classical in October 1996; from 1987 to 1996 he recorded for London/Decca. Joshua Bell has appeared regularly with the Boston Symphony since his Tanglewood debut in July 1989, most recently with both the Boston Symphony and Boston Pops at Tanglewood last summer.

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THE PHILADELPHIA ORCHESTRA
WOLFGANG SAWALLISCH, Music Director and Conductor

DVOŘÁK — *Carnival* Overture, Opus 92

SCHUMANN — Piano Concerto in A minor, Opus 54
Allegro affettuoso
Intermezzo: Andantino grazioso—
Allegro vivace

LEIF OVE ANDSNES

INTERMISSION

BRAHMS — Symphony No. 1 in C minor, Opus 68
Un poco sostenuto—Allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio—Più Andante—Allegro ma non troppo
ma con brio—Più Allegro

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## NOTES ON THE PROGRAM

**ANTONÍN DVOŘÁK** (1841-1904)

**Carnival Overture, Opus 92**

*First performance: April 28, 1892, Prague, Dvořák cond.*

*First Tanglewood performance: August 13, 1978, Boston Symphony Orchestra, Kazuyoshi Akiyama cond.*

*Most recent Tanglewood performance: July 18, 1993, Boston Symphony Orchestra, Seiji Ozawa cond.*

**ROBERT SCHUMANN** (1810-1856)

**Piano Concerto in A minor, Opus 54**

*First performance: December 4, 1845, Dresden, Ferdinand Hiller cond., Clara Schumann, piano soloist*

*First Tanglewood performance: July 28, 1956, Boston Symphony Orchestra, Charles Munch cond., Rudolf Serkin, soloist*

*Most recent Tanglewood performance: July 15, 1978, Boston Symphony Orchestra, Neville Marriner cond., Alicia de Larrocha, soloist*

**JOHANNES BRAHMS** (1833-1897)

**Symphony No. 1 in C minor, Opus 68**

*First performance: November 4, 1876, Karlsruhe, Otto Dessoff*

*First Tanglewood performance: August 15, 1937, Boston Symphony Orchestra, Serge Koussevitzky cond.*

*Most recent Tanglewood performance: July 13, 1997, Tanglewood Music Center Orchestra, Robert Spano cond. (part of that summer's Leonard Bernstein Memorial Concert)*

### Kindred Spirits: Schumann, Brahms, and Dvořák

From the vantage point of the twentieth century, **ROBERT SCHUMANN** would appear to be the quintessential Romantic dreamer. Among the more fanciful products of his imagination was the *Davidsbund*, or "Band of David," a colorful cast of characters he conjured up right around the time of his twenty-first birthday in 1831. United by an abhorrence of the pervasive philistinism in contemporary musical culture, the group was presided over by two figures who shared the further distinction of being alter-egos for Schumann himself: an impulsive rabble-rouser named Florestan and his introverted companion Eusebius. Yet the *Davidsbund* was more than pure fantasy. In the journal Schumann founded in 1834, the *Neue Zeitschrift für Musik*, he mobilized his half-imaginary band as spokesmen for a brighter musical future and as merciless critics of the "cheap talents" and "prolific scribblers" whose works threatened to inundate the musical market in the first part of the nineteenth century. To the latter category belonged such now-forgotten figures as Henri Herz and Franz Hunten, pianist-composers of virtuoso showstoppers that abounded in pyrotechnical tricks, but were appallingly low in substance. The public's craze for purely soloistic display had further consequences as well: hardly anyone was writing concertos of real worth. "Since the founding of our journal," Schumann observed in 1839, "we have reported on nearly every new piano concerto, but in the past six years hardly sixteen or seventeen have appeared, a tiny number in comparison with earlier periods."

Although Schumann himself had tried to address this situation in the early 1830s, the

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F major piano concerto begun in those years was left incomplete. Likewise, at about the same time that he was complaining about the relative dearth of recent piano concertos, he started on a piano concerto in D minor, though this too remained a fragment, never proceeding past a draft for the first movement. In May of 1841, his so-called "symphonic year," Schumann had better luck in realizing his creative plans with the completion of a *Phantasie* in A minor for piano and orchestra. Four years later, perhaps acting on the advice of his publisher, he added on a slow movement and rondo finale to produce what has since become one of the mainstays of the piano repertory: the A minor piano concerto, Opus 54. With this piece, Schumann demonstrated yet again how dreams could be transformed into reality. His imaginary alter-egos, though never mentioned by name in the score, are present everywhere. After the rude hammerstroke with which the orchestra opens the first movement, we hear Eusebius's voice in the piano's plaintive response to the oboe's presentation of the main theme. The same voice emerges in the nocturne-like variation of the theme that Schumann incorporates into the movement's development section, and much of the evocative dialogue in the slow movement is also dominated by the composer's Eusebius persona. In contrast, Florestan takes center stage in the more agitated sections of the first movement—above all in the jaunty march that serves as its coda—and, as might be expected, he has the last word in the finale, a whirling, high-spirited dance. Schumann's desire to find common ground between virtuoso display and musical substance also came to fruition in the Piano Concerto, most eloquently in the cadenza of the first movement, which culminates not in shallow bravura, but in a poetic improvisation on the movement's main theme.

About a year before completing the Piano Concerto, Schumann sold his *Neue Zeitschrift*, which had become something of a drain on his time, to the critic and music historian Franz Brendel. He was, however, inspired to contribute to its pages on one special occasion. In an essay entitled "*Neue Bahnen*" ("New Paths") he heralded the appearance on the musical scene of a twenty-year-old pianist and composer from Hamburg who was destined, in Schumann's


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words, "to give ideal expression to his era." That youthful musician was none other than **JOHANNES BRAHMS**, who arrived at the Schumanns' Düsseldorf townhouse in late September 1853 and spent the next month engaged in intense conversations and lively music-making with Schumann, his wife Clara, and the talented young violinist Joseph Joachim. In his essay for the *Neue Zeitschrift*, Schumann sketched a vivid portrait of Brahms's participation in these sessions: "Seated at the piano, he at once transported us into wondrous regions, drawing us into a circle whose magic affected us more and more" with renditions of "turbulent" character pieces and sonatas that struck Schumann as "veiled symphonies." Thoroughly convinced of Brahms's artistic gifts, Schumann prophesied that one day "he will lower his magic wand where the massed forces of the chorus and orchestra will lend him their power."

The day came many years later, in 1868, when Brahms conducted the premiere of his *German Requiem* in Bremen, an event that solidified his reputation as a major force in the musical world. Yet the composition of genuine as opposed to "veiled" symphonies still lay in the future. Indeed, Brahms's path to the symphony was even longer than Schumann's to the piano concerto. Soon after Schumann attempted suicide in February 1854, Brahms began to sketch a sonata for two pianos; but finding the medium insufficient for his powerful ideas, he attempted to turn the work into a symphony. He faltered in this plan as well, deciding before long to transform the symphony into what we now know as his Piano Concerto No. 1 in D minor (Opus 15). Then, in 1862, he sent Clara Schumann an orchestral Allegro that would become the opening movement of his First Symphony (the addition of a slow introduction was an afterthought), but we hear nothing of the projected work until 1868, when Clara received a postcard from Switzerland on which Brahms had jotted down a melody underlaid to the following text: "*Hoch auf'm Berg, tief im Tal, gruß ich dich viel tausendmal*" ("High on the peak, deep in the valley, I greet you many thousand times"). Though she couldn't have guessed, Clara had been treated to a preview of the broad horn melody that Brahms would later introduce to such stunning effect in the finale of his First Symphony. At long last, a draft of the entire piece was finished in 1876. Brahms was forty-four years old: an age by which many composers already had a substantial part of their symphonic output behind them.

Why did it take Brahms so long to write a symphony? In part he must have suffered from a kind of "anxiety of influence" toward Beethoven, the daunting precursor he surely had in

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mind when he told the conductor Hermann Levi: "You have no idea how difficult it is to think of writing symphonies when I hear the sound of a giant marching behind me." Another conductor, Hans von Bülow, went so far as to dub Brahms's First Symphony "Beethoven's Tenth," no doubt because he, like many other listeners since, heard echoes of the famous "Ode to Joy" theme in the hymnic tune first given out by the full string section in the Allegro non troppo of Brahms's finale. Yet when this observation was brought to Brahms's attention, he is supposed to have responded, rather unceremoniously to say the least: "Well yes, but any jackass can hear that." While the parallels between the two themes are actually quite limited (involving no more than a brief melodic turn located at the midpoint of both tunes), there is at least one genuine affinity between Brahms's work and Beethoven's symphonic thinking. The overall emotional trajectory of Brahms's First Symphony, moving as it does from C minor despair to C major jubilation, precisely replicates the affective—and tonal—design of Beethoven's Fifth Symphony. But at the same time, Brahms might just as easily have patterned his symphonic argument after Schumann, whose Fourth Symphony not only proceeds from tragedy to triumph, but also, like Brahms's First, frames this process with quick movements prefaced by lengthy slow introductions.

Indeed, Schumann is just as much—if not more—a guiding spirit in Brahms's First Symphony as Beethoven. The rich contrapuntal tapestry of Brahms's opening movement owes quite a bit to the similarly wrought textures of Schumann's Second Symphony, one of Brahms's favorite works. Likewise, Brahms's recourse to the sweet tone color of the solo violin in the Andante of his symphony may have been inspired by the violin solo in the *Romanze* of Schumann's Fourth. The pastoral flavor of Brahms's third movement in turn recalls the character of the inner movements of Schumann's Third Symphony, the *Rhenish*. And last, the appearance of a solemn, chorale-like melody at the climax of Brahms's finale has an analogue in the closing passages of Schumann's Second. As Brahms wrote to a friend in 1873: "Nothing is more sacred to me than the memory of Schumann, a noble and pure artist who has been, and still is, my model." With his First Symphony, Brahms offered compelling proof of the sincerity of this statement.

During the years just before and after the completion of the symphony, Brahms was a member of a committee charged by the Austrian government to review applications from impecunious artists for state-sponsored stipends. In 1877, one of these awards went to a Czech composer who was Brahms's junior by eight years: **ANTONÍN DVOŘÁK**. His Moravian Duets for soprano, alto, and piano impressed Brahms so much that he recommended them to his influential publisher, Fritz Simrock—a gesture that recalls Schumann's intercession with his publisher, many years before, on Brahms's behalf. If the relationship between Brahms and Dvořák was originally that of mentor and disciple, before long it developed into a warm friendship between equals. As Brahms summed it up in a letter to Simrock: "The best that a musician must have, Dvořák has in abundance."

While Dvořák was off in America during the early 1890s, Brahms generously consented to correct the proofs of his colleague's latest works. Among the scores that he checked for printing errors was the *Carnival* Overture (Opus 92), the central item in a trilogy of overtures that Dvořák originally planned to call *Nature, Life, and Love*. (The first and third overtures were ultimately titled *In Nature's Realm* and *Othello*.) Inspired by Dvořák's conviction that nature is at once a creator and a destroyer of life, all three overtures share a thematic idea that embodies this conceit in musical form. In the *Carnival* Overture, this broadly arching "Nature" theme appears in a delicately scored central interlude, where it is divided among flute, oboe, and solo violin, and supported by a mesmerizing turn-figure in the English horn. In contrast to this serene episode, the remain-

der of the overture is characterized by an infectious vitality, its driving rhythms suggestive of the *furiant*, a lively Czech dance. Brahms described Dvořák's *Carnival* Overture as "incredibly merry," echoing a view he expressed on many other occasions when commenting on his friend's works. For Brahms, Dvořák's music was notable above all for its "good cheer," "jollity," "charm," and "freshness"—qualities that he felt were lacking in his own compositions. But if the character of their music was fundamentally different, Brahms and Dvořák subscribed to much the same aesthetic of composition. What Dvořák once said about musical ideas and their development might very well have been uttered by Brahms: "To have a beautiful idea is nothing special.... But to develop the idea well and make it into something great is most difficult: it is art!"

Toward the end of his 1853 essay on Brahms, Schumann alluded to a "secret bond between kindred spirits in every period." Dvořák's comment on the nature of musical creativity reminds us that all three composers were, in essence, spirits of just that kind.

—John Daverio

Professor and Chairman of the Department of Musicology at Boston University, and a frequent lecturer for the Boston Symphony Orchestra, John Daverio is the author of *Robert Schumann: Herald of a "New Poetic Age*. His other writings include *Nineteenth-Century Music and the German Romantic Ideology* and a variety of articles on the music of Schumann, Brahms, and Wagner.

## GUEST ARTISTS

### The Philadelphia Orchestra: A Brief History

Now in its 99th season, The Philadelphia Orchestra has established a solid position as one of the world's great orchestras, a dynamic ensemble of peerless technique that has consistently maintained the highest standards of traditional symphonic music while remaining at the forefront of new repertories and technologies. The "Fabulous Philadelphians" have remained a standard-bearer in the promotion of symphonic music in American life—through United States tours, recordings, and concerts for children and youth. Moreover, its international reputation has been continually enhanced by extensive tours of Europe, Asia, Latin America, and the former Soviet Union.

In addition to world premieres of essential twentieth-century works by Schoenberg, Bartók, Rachmaninoff, Webern, Barber, Harris, and Sessions, the orchestra has presented American premieres of masterworks by Stravinsky, Mahler, Strauss, Berg, and Shostakovich. The ensemble owns an extraordinary record of media firsts: it was the first symphonic orchestra to make electrical recordings (in 1925); the first to perform its own commercially sponsored radio broadcast (in 1929, on NBC); the first to perform on the soundtrack of a feature film (Paramount's *The Big Broadcast of 1937*); the first to appear on a national television broadcast (in 1948, on CBS); the first American orchestra to record the complete Beethoven symphonies on compact disc (in 1988); and the first major orchestra to make a live cybercast of a concert on the internet (in 1997). Leopold Stokowski and the orchestra made film history when they provided the soundtrack for Walt Disney's 1940 *Fantasia,* a path-forging animated feature film that probably did more toward popularizing

symphonic music in the United States than any other single film, broadcast, or recording. One of the world's most traveled orchestras, in 1973 it was America's first symphonic ambassador to the People's Republic of China.

The Philadelphia Orchestra has achieved its prominence partly because of an unbroken chain of outstanding musical leadership. When it was founded in 1900, the orchestra appointed, as its first conductor, Fritz Scheel; he was succeeded in 1907 by Carl Pohlig, former music director at the Stuttgart court and assistant to Gustav Mahler. British-born Leopold Stokowski was appointed conductor in 1912; he led the orchestra in major world and United States premieres of works by Mahler, Sibelius, Rachmaninoff, Schoenberg, Stravinsky, Berg, and Scriabin.

Eugene Ormandy, who assumed the music directorship in 1936, maintained and expanded upon this foundation of excellence throughout his extraordinary forty-four-year tenure. Under the Hungarian-born conductor the orchestra traveled widely, touring Europe, Latin America, Japan, Korea, and mainland China. Over five decades, Ormandy and the Philadelphians produced nearly 400 recordings, some half of which are currently available, and three of which are Gold Records. Succeeding Ormandy in 1980, the Italian conductor Riccardo Muti built upon the orchestra's tradition of versatility by introducing new and unfamiliar music from all periods. An advocate of contemporary music, Muti commissioned works by a wide range of composers, and he appointed Pulitzer Prize-winning American composer Bernard Rands as the orchestra's first composer-in-residence. Muti revived the orchestra's operatic tradition, presenting concert performances of works by Verdi, Puccini, Wagner, and others.

In 1990 the orchestra announced the appointment of Munich-born conductor Wolfgang Sawallisch as its new music director, effective September 1993. Sawallisch took up his Philadelphia post after completing a twenty-one-year tenure as music director and general director of the Bavarian State Opera in Munich, where he had become known the world over for performances of Mozart, Strauss, and Wagner. Highlights of his tenure to date include the orchestra's first performance of Britten's *War Requiem*, a concert performance of Strauss's *Ariadne auf Naxos*, the orchestra's first performance of the complete Beethoven symphony cycle at the Academy of Music since the 1936-37 season, and a performance at the closing ceremonies of the Presidents' Summit for America's Future in front of Independence Hall. He has led the orchestra on tours of Europe, Asia (including the orchestra's first visit to China since its historic 1973 tour), Central and South America, and the United States.

**Wolfgang Sawallisch**

Currently in his sixth season as music director of The Philadelphia Orchestra, Wolfgang Sawallisch has enriched and expanded upon the orchestra's century-old tradition of excellence. Born in Munich, he graduated from that city's Academy of Music. He began his conducting career in 1947 at the Opera Theater of Augsburg, where he served as vocal coach, chorus master, and conductor of ballet, opera, and concert music. In 1953 he became the youngest conductor ever to lead the Berlin Philharmonic, an orchestra with which he is associated to this day. Beginning that year, he also held successive music directorships in Aachen, Wiesbaden, and Cologne, and from 1957 to 1962 he was on the podium at Bayreuth. During the 1960s he was music director of both the Hamburg Philharmonic and the Vienna Symphony; both orchestras have recognized his contribution by making him an honorary member and honorary conductor. He was artistic director of the Orchestre de la Suisse Romande in Geneva from 1973 to 1980. For more than twenty-one years he led the Bavarian State Opera in Munich as music director, serving during the last decade of his tenure also as the company's general manager. Highlights of Mr. Sawallisch's tenure with The Philadelphia Orchestra include Britten's *War Requiem*; a season-long emphasis on the works of Joseph Haydn; performances of numerous works by Richard Strauss, including a concert presentation of *Ariadne auf Naxos*; an extraordinary evening of Wagner opera highlights in which he replaced the snowed-in orchestra by accompanying the soloists and chorus on the piano; the 1995-96 season's Beethoven Festival; the 1996-97 season's celebration of Brahms; and last season's three-week "Orchestra Virtuosi" Festival. Under Mr. Sawallisch's direction, The Philadelphia Orchestra has made numerous recordings for EMI

Classics, including discs of Bruckner, Tchaikovsky, and Dvořák, a Grammy-nominated disc of music by Hindemith, a disc of orchestral transcriptions by Leopold Stokowski, and a four-disc cycle of the works of Richard Strauss. He has also continued The Philadelphia Orchestra's commitment to new music, not only through the commissioning of new works but also by bringing many works from the standard repertoire to Philadelphia audiences for the first time. Since 1993 Mr. Sawallisch and The Philadelphia Orchestra have toured Asia, Europe, Central and South America, and the United States. Many awards and honors testify to Mr. Sawallisch's artistic caliber and to the high esteem in which he is held throughout the world. Among them is the Toscanini Gold Baton award, which he received in recognition of his thirty-five-year association with La Scala in Milan. He is the only honorary conductor laureate of the NHK Orchestra in Tokyo, where he has appeared as guest conductor every year since 1964; he is also honorary conductor of Santa Cecilia in Rome. A gifted pianist, Mr. Sawallisch is highly regarded as a chamber musician and as an accompanist of many of the leading singers of our time.

**Leif Ove Andsnes**

The young Norwegian pianist Leif Ove Andsnes began his international career in the early 1990s. Born in Karmoy, Norway, in 1970, he entered the Bergen Music Conservatory in 1986, studying there with the Czech professor Jiri Hlinka. He made his American debut in 1989 with recitals in New York and Washington, D.C., and his orchestral debut the following year with Neeme Järvi and the Cleveland Orchestra at the Blossom Festival. He has since appeared frequently with the major orchestras of the United States. This coming season he performs with the New York Philharmonic, the St. Paul Chamber Orchestra, the Toronto Symphony, and the San Francisco Symphony. He will also give solo recitals in a dozen North American cities, and chamber music concerts with Christian Tetzlaff and Tanya Tetzlaff in Kalamazoo, Detroit, and Los Angeles. By age twenty-two Mr. Andsnes had made his Berlin Philharmonic debut; that same year he was acclaimed for his performances of the Britten Piano Concerto at the BBC Promenade Concerts in London. He is now a regular visitor to Britain as both recitalist and orchestral guest soloist. He also performs regularly with the Bergen Philharmonic, and with Mariss Jansons and the Oslo Philharmonic. It was with conductor Paavo Berglund and the Oslo Philharmonic that he made his acclaimed recording of Rachmaninoff's Piano Concerto No. 3. European engagements have included concerts with the Vienna Symphony and the Bayerischer Rundfunk in Munich; he made his concerto debut in Paris with the Orchestre National de France in 1996. He made his Japan debut with the Bergen Philharmonic in 1993, has returned there for recitals and orchestral engagements, and goes back in December 1999 for recitals and concerts with the NHK Orchestra and the Kioi Sinfonietta. His performances in 1994 with the ABC Orchestras in Australia led to immediate reengagements with the orchestras of Melbourne and Sydney. Equally acknowledged as a fine recitalist, Mr. Andsnes is a staunch champion of chamber music, performing at the major music festivals, and also serving as co-artistic director of the Risor Chamber Music Festival in Norway. Mr. Andsnes records exclusively for EMI Classics; recent releases include Haydn sonatas and Brahms's Piano Concerto No. 1 with Sir Simon Rattle and the City of Birmingham Symphony Orchestra. Recordings due for release with that orchestra include the Britten Piano Concerto, Shostakovich's Piano Concerto No. 1, and Szymanowski's *Sinfonia Concertante*. Mr. Andsnes has twice won the Deutsche Schallplattenkritik prize: for his recording of Janáček solo music, and for Schumann's Piano Sonata No. 1. In September 1997 Leif Ove Andsnes was named 1998 Gilmore Artist by the Irving S. Gilmore International Keyboard Festival of Kalamazoo, Michigan. This award is intended to enable the winner to realize projects that might not otherwise be financially viable, such as commissioning new works, recording nontraditional repertory, or expanding plans for chamber music events. In November 1992 he was presented with the Dorothy B. Chandler Performing Arts Award in Los Angeles. Mr. Andsnes has appeared twice previously at Tanglewood: on the occasion of his Boston Symphony debut in July 1996, and in July 1998 with the Wind Soloists of the Chamber Orchestra of Europe.

## THE PHILADELPHIA ORCHESTRA, 1998-99 SEASON

**Wolfgang Sawallisch,** *Music Director*
**André Raphel Smith,** *Assistant Conductor*
**Luis Biava,** *Conductor in Residence*

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*Acting Concertmaster*
*Dr. Benjamin Rush Concertmaster Chair*
Michael Ludwig
*Associate Concertmaster*
Nancy Bean, *Assistant Concertmaster*
Herbert Light
Barbara Govatos
Barbara Sorlien
Larry Grika
Herold Klein
Vladimir Shapiro
Jonathan Beiler
Arnold Grossi
Morris Shulik
Hirono Oka
Paul Roby
Kimberly Fisher
Richard Amoroso
Robert Chen

**Second Violins**
Luis Biava, *Principal*
Joseph Lanza
*Acting Associate Principal*
Philip Kates
*Acting Assistant Principal*
Jerome Wigler
Virginia Halfmann
George Dreyfus
Louis Lanza
Stephane Dalschaert
Booker Rowe
Davyd Booth
Paul Arnold
Yumi Ninomiya Scott
Dmitri Levin
Boris Balter
Yayoi Numazawa

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*On leave

**Violas**
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*Principal*
Choong-Jin Chang
*Associate Principal*
Sidney Curtiss
*Assistant Principal*
Judy Geist*
Gaetano Molieri
Leonard Bogdanoff
Albert Filosa
Donald R. Clauser
Renard Edwards
Anna Marie Ahn Petersen
Stephen Werczynski
David Nicastro

**Cellos**
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*Principal*
*Albert and Mildred Switky Chair*
Peter Stumpf
*Associate Principal*
Lloyd Smith
*Assistant Principal*
Richard Harlow
Gloria de Pasquale
Kathryn Picht Read
Robert Cafaro
Ohad Bar-David
John Koen
John Haines-Eitzen
Derek Barnes
Alex Veltman

**Basses**
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Michael Shahan
*Associate Principal*
Neil Courtney
*Assistant Principal*
John Hood
Emilio Gravagno
Henry G. Scott
David Fay
Duane Rosengard
Robert Kesselman

**Flutes**
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*Principal*
Mark Gigliotti
Angela Anderson
Holly Blake
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## Florence Newsome and George William Adams

Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous "thunderstorm concert" that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.

A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.

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V. Marche—Conclusion

CHOPIN — Piano Concerto No. 2 in F minor, Opus 21
Maestoso
Larghetto
Allegro vivace

NELSON FREIRE

INTERMISSION

TCHAIKOVSKY — Symphony No. 4 in F minor, Opus 36
Andante sostenuto—Moderato con anima
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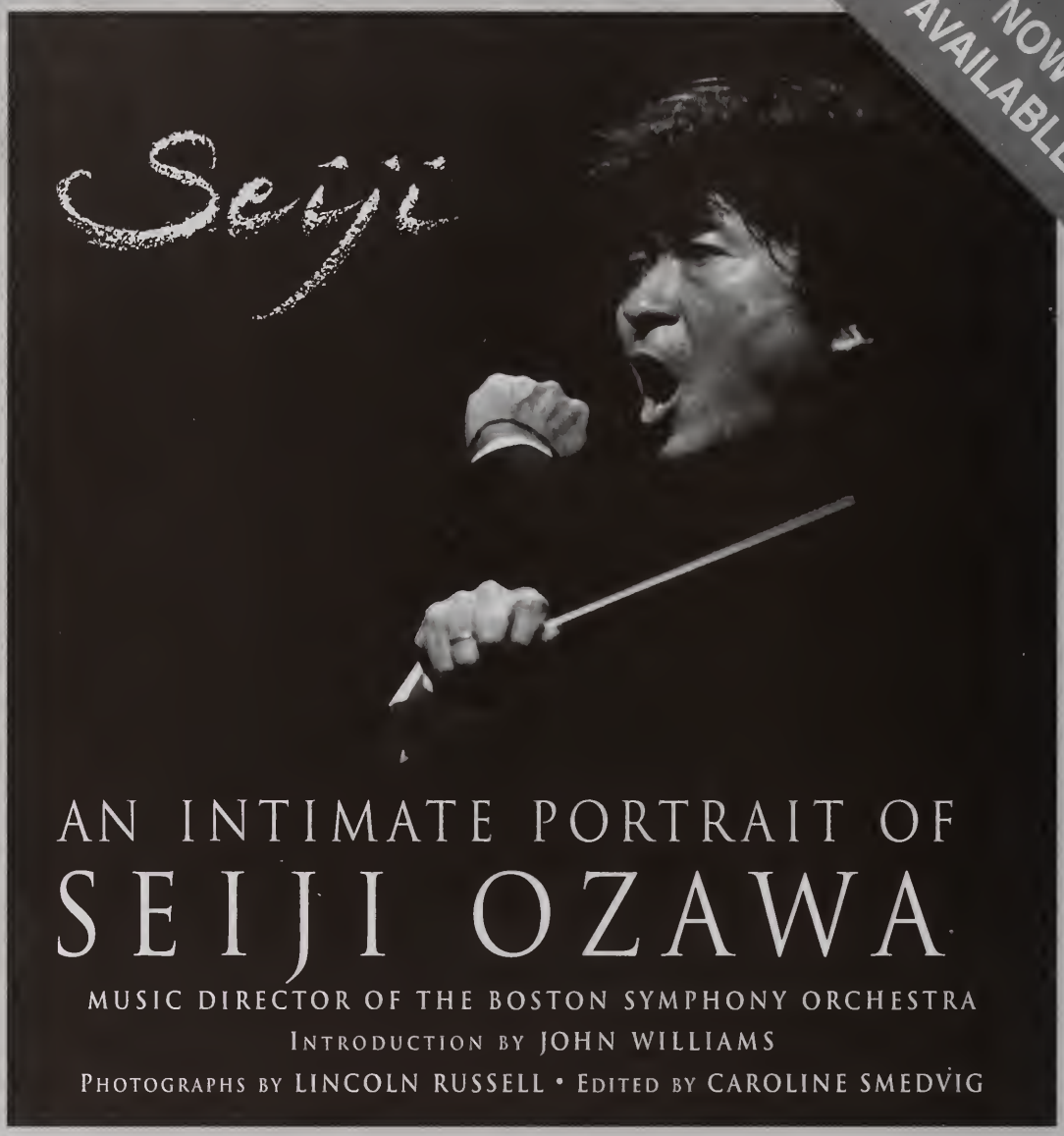


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## NOTES ON THE PROGRAM

**IGOR STRAVINSKY** (1882-1971)

***Danses concertantes* for chamber orchestra**

*First concert performance: February 8, 1942, Los Angeles, Janssen Symphony Orchestra*
*First danced performance: September 10, 1944, New York, Monte Carlo Ballet, with choreography by George Balanchine*
*Only previous Boston Symphony Orchestra performances: December 1953, Richard Burgin cond.*

**FRÉDÉRIC CHOPIN** (1810-1849)

**Piano Concerto No. 2 in F minor, Opus 21**

*First performance: March 17, 1830, Warsaw, Chopin, piano soloist*
*First BSO performance: March 3, 1883, Georg Henschel cond., Adele Margulies, soloist*
*First Tanglewood performance: July 24, 1966, Erich Leinsdorf cond., Lilian Kallir, soloist*
*Most recent Tanglewood performance: July 24, 1998, André Previn cond., Emanuel Ax, soloist*

**PYOTR ILYICH TCHAIKOVSKY** (1840-1893)

**Symphony No. 4 in F minor, Opus 36**

*First performance: March 4, 1878, Moscow, Nicolai Rubinstein cond.*
*First BSO performances: November 1896, Emil Paur cond. (but preceded by Arthur Nikisch's performances in October 1890 of the second and third movements)*
*First Tanglewood performance: August 7, 1937, Serge Koussevitzky cond.*
*Most recent Tanglewood performance: July 17, 1993, Robert Spano cond.*

Chopin, Tchaikovsky, and Stravinsky were all born as subjects of the Russian Tsarist Empire. Only Tchaikovsky died as one, however. The son of a French father and a Polish mother, Chopin left oppressively provincial and Russian-occupied Warsaw forever in 1830 at the age of twenty—just after completing his Piano Concerto No. 2. He settled in Paris, the capital of Russia's longtime military enemy and cultural model, France, where he quickly found a place among the leading figures of Parisian musical and literary life.

Tchaikovsky also frequently visited Paris and Europe in the later decades of the nineteenth century, but never chose to emigrate permanently from Russia, a country the chronically nostalgic composer seemed to love most when absent from it. It was, in fact, in Europe (in Switzerland and Italy) that Tchaikovsky completed his Symphony No. 4 in late 1877.

Stravinsky took this process of "Europeanization" one step further. Like many members of his social class, he left Russia permanently in 1913, on the eve of World War I and the Russian Revolution. After a few years in Switzerland, Stravinsky moved to France and eventually became a French citizen. No doubt he would have remained in France if not for the rise of Hitler and Naziism, whose growing threat led Stravinsky to move to the United States in 1940. American life (mainly in Los Angeles) so suited this most international and adaptable of composers that he proudly became an American citizen in 1945. One of the first works Stravinsky created in America was the *Danses concertantes* for a chamber orchestra of twenty-four instruments (flute, oboe, clarinet, bassoon, two horns, one trumpet, one trombone, timpani, six violins, four violas, three cellos, two basses).

Despite the obvious and important aesthetic differences between them, both Tchaikovsky and Stravinsky were able to synthesize the rich traditions they absorbed from their Russian educations with the broader stream of Western culture. It helped, of course, that both composers received their early training and artistic impressions in the cosmopolitan setting of the imperial capital of St. Petersburg. Subsequently, in their theatrical and symphonic compositions, both men fiercely resisted the strong isolationist tendencies of Russian art and music,

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rejecting the often simplistic, even ethnographic, nationalism favored by many of their contemporaries before and after the Russian Revolution of 1917.

Throughout his life, even long after he had left the country of his birth, Stravinsky remained acutely aware of his Russian musical heritage. He felt especially indebted and connected to the legacy of Tchaikovsky. Since Stravinsky was only eleven years old when Tchaikovsky died, he never had the opportunity to meet him. In *An Autobiography*, however, Stravinsky does recall seeing Tchaikovsky at a concert in late 1893, less than a month before Tchaikovsky died suddenly and unexpectedly of cholera. If Tchaikovsky had lived longer, he would surely have met Stravinsky, for Stravinsky's father, Fyodor (1843-1902), a well-regarded bass at the Imperial Mariinsky Theater in St. Petersburg, knew Tchaikovsky quite well and had even sung roles in the Petersburg premieres of several of his operas. According to some sources, the Tchaikovsky and Stravinsky families may even have been distantly related through the Counts Alexander and Konstantin Litke.

Questions of blood kinship aside, it is certain that the music of Tchaikovsky exercised an enormous influence on **IGOR STRAVINSKY**. It may not even be an exaggeration to say that no other composer was more important in the development of Stravinsky's special brand of neo-classical modernism. Tchaikovsky's influence was especially strong on Stravinsky's works for the stage. Stravinsky himself admitted that Tchaikovsky "was the first to bring about the serious recognition of ballet music in general." Stravinsky's early ballets, especially *The Firebird*, are deeply indebted to Tchaikovsky in subject matter and form. As time went on, of course, Stravinsky's bold experiments in harmony, rhythm, instrumentation, and formal structure went far beyond anything Tchaikovsky could have imagined in refined *fin de siècle* Petersburg. But Stravinsky never lost his respect and affection for Tchaikovsky, "for whom my admiration has continued to grow with the development of my musical consciousness." Full of nostalgic, even wistful reminiscences—some obvious and some more subtle—of the world of the Mariinsky Theater and of Tchaikovsky's music, the *Danses concertantes* shows us the truth of this evaluation.

In 1944, another Russian-turned-American, choreographer George Balanchine, staged *Danses concertantes* in New York as his first new work for the Ballet Russe de Monte Carlo. Stravinsky did not write *Danses concertantes* as a dance score; it was intended for concert performance. Even so, as Stephen Walsh writes in *The Music of Stravinsky*, the style of the music

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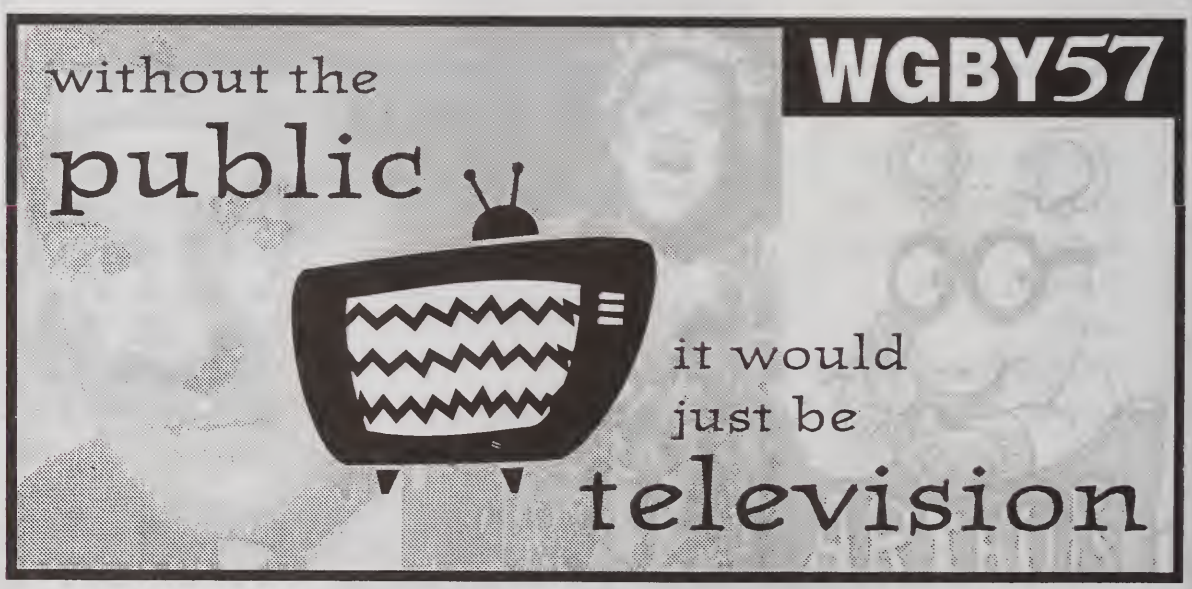

and the labels given to each of the five movements draw heavily on "a dance model based on prescriptions of formal sequence but not formal procedure." A *Marche-Introduction* in highly changeable 2/4 meter is followed by a *Pas d'action* in which the meter changes very frequently, often in each bar. The third movement, *Thème varié*, by far the longest, presents a theme and four variations. The piece concludes with a *Pas de deux* and a reprise of the opening march. The scoring is fascinating for its infinite rhythmic innovation, unusual instrumental combinations, and precise use of detail.

Stravinsky had not yet been born when **PYOTR ILYICH TCHAIKOVSKY** began writing his epic Fourth Symphony in 1877. This was an eventful year for the composer. It was in 1877 that Tchaikovsky made the rash and ultimately tragic decision to marry a woman he barely knew in a panic-stricken attempt to conceal—or even overcome—his homosexuality. Not surprisingly, given Tchaikovsky's sexual aversion for women and his wife's mental instability, the marriage was a disaster. It lasted a mere two months. Tchaikovsky then attempted suicide by walking into the frigid Moscow River in hopes of contracting pneumonia. Desperate to flee his botched attempt at a "normal" life, he finally escaped to Europe.

The Fourth Symphony is dedicated to the "other woman" in Tchaikovsky's life—his mysterious patroness Nadezhda von Meck. She so loved the composer's music that she provided him with large sums of money so he could continue composing without financial worries. But in a twist worthy of Hollywood, she also insisted that they never meet, and only maintain an epistolary relationship. Not only did the composer dedicate his Fourth Symphony to von Meck. He also provided her with a detailed written description of its emotional program. "In *our* symphony there *is* a programme," he

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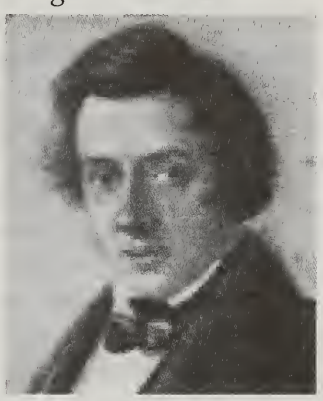
wrote, "that is, it's possible to express in words what it is trying to say, and to you, and only to you, I am able and willing to explain the meaning both of the whole and of the separate movements."

The symphony's "signature," and among the most famous bars Tchaikovsky ever wrote, is its stunning, even alarming opening fanfare (scored for brass and woodwinds). "It is the *seed* of the whole symphony, undoubtedly the main idea," he wrote to von Meck. "This is *fate*, this is the fateful force which prevents the impulse to happiness from attaining its goal." The "fate" motif also makes a dramatic reappearance in the finale, growing ingeniously out of a Russian folk song. Tchaikovsky provided von Meck with similarly detailed descriptions of the other main themes. The stuttering first-movement waltz reflects "daydreams." The second-movement Andantino conveys feelings of melancholy and nostalgia, and so on. Whether or not one takes Tchaikovsky's commentary entirely seriously, the highly theatrical and imaginatively orchestrated Fourth Symphony surely shows the composer combining his characteristic emotional intensity with a greater mastery of formal structure.



Like Tchaikovsky, **FRÉDÉRIC CHOPIN** was a pianist-composer, but by no means was he Tchaikovsky's equal in constructing large orchestral forms. Indeed, Chopin did not write a single work exclusively for orchestra, and he wrote only six for piano and orchestra. Reflecting Chopin's lack of experience as an orchestrator, the orchestra and the piano soloist seem to reside in different worlds in the concerto, each bowing out when the other enters to take center stage. Chopin seems unable or unwilling to have the two partners exchange in real dialogue or confrontation. At the same time, Chopin's genius at writing for the keyboard and the abundance of rapturous and ethereal writing for the soloist provide ample compensation and pleasure. The second-movement Larghetto in particular is composed with incomparable deli-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cacy and impossibly ethereal flights of pianistic fancy.

Chopin may have felt deep antipathy for Russian imperialism and the often brutal occupation of Poland by the Tsarist army, but as a pianist and harmonic innovator he exercised an important influence on the development of music in Russia in the nineteenth century. His use of national dance forms (especially the *polonaise)* was later imitated by Tchaikovsky and Rachmaninoff, who sought like him to incorporate local traditions from Eastern Europe into the broader stream of the Western musical tradition. In his youth, even Stravinsky paid tribute to Chopin, by orchestrating his Nocturne in A-flat and *Valse brillante* in E-flat for a 1909 production of the ballet *Les Sylphides*.

—Harlow Robinson

The author of biographies of Sergei Prokofiev and Sol Hurok, and of many articles and essays on Russian music and culture, Harlow Robinson has lectured for the Boston Symphony, the Philadelphia Orchestra, Los Angeles Music Center Opera, the New York Philharmonic, the Metropolitan Opera Guild, and Lincoln Center. His writings have appeared in the *New York Times*, the *Los Angeles Times*, *Opera News*, *Dance Magazine*, *Stagebill*, and other publications. Mr. Robinson teaches at Northeastern University.


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## GUEST ARTISTS

For a biography of **Charles Dutoit**, see page 15.

**Nelson Freire**

Pianist Nelson Freire makes his Boston Symphony Orchestra and Tanglewood debuts this afternoon. Following his triumphant debuts last summer with the Philadelphia Orchestra and Charles Dutoit at the Mann Music Center and the Saratoga Performing Arts Center, Nelson Freire's North American schedule for 1998-99 included appearances with the Montreal Symphony and Florida Philharmonic. He has performed repeatedly in London, Berlin, Munich, Vienna, Paris, Amsterdam, Copenhagen, Hamburg, Prague, Zurich, Berne, Geneva, Milan, Lisbon, and Madrid, and has appeared in the major concert halls of Israel, Japan, and Australia, in addition to North and South America. He has been soloist with the Berlin Philharmonic, London Symphony, Orchestre National de France, Orchestre de Paris, Israel Philharmonic, Vienna Symphony, Concertgebouw Orchestra of Amsterdam, Czech Philharmonic, Orchestre de la Suisse Romande, Bayerische Rundfunk, and Rotterdam Philharmonic. He toured frequently with the Royal Philharmonic under the direction of Rudolf Kempe and produced his first, prizewinning record for CBS with the Munich Philharmonic. Conductors with whom he has collaborated include Pierre Boulez, Eugen Jochum, Lorin Maazel, Charles Dutoit, Kurt Masur, André Previn, Gennady Rozhdestvensky, John Nelson, and David Zinman. Mr. Freire made his United States debut in 1970 playing Rachmaninoff's Fourth Concerto with the New York Philharmonic; his New York recital debut took place the next day. Since then he has toured the United States regularly, appearing in festivals in New York, San Francisco, and Chicago; giving recitals in New York, Boston, Washington, D.C., Fort Worth (Texas), and Carmel (CA); and appearing as soloist with the symphony orchestras of New York, Chicago, Cleveland, Los Angeles, Minnesota, Montreal, Baltimore, Denver, San Jose, and Spokane, among others. He appears regularly with the Baltimore Symphony and was recently the featured soloist at a Summerfest performance at Wolf Trap, where he played four different concertos. Born in Brazil in 1944, Nelson Freire made his first public appearance at four; his teachers at that time were Nise Obino and Lucia Branco. He won the 1957 Rio de Janeiro International Piano Competition with his performance of Beethoven's *Emperor* Concerto. The President of Brazil presented him with a financial scholarship enabling him to continue his studies with Bruno Seidlhofer in Vienna. Seven years later he won the Dinu Lipatti Medal in London, as well as first prize at the International Vianna da Motta Competition in Lisbon. Mr. Freire's recordings are available on Audiophon, Sony Classical, IPAM, London, and Teldec. His recording of Liszt's Piano Concertos 1 and 2 with the Dresden Philharmonic was released on Berlin Classics. His Edison Prize-winning recording of the Chopin concertos with the Munich Philharmonic is available on CBS.

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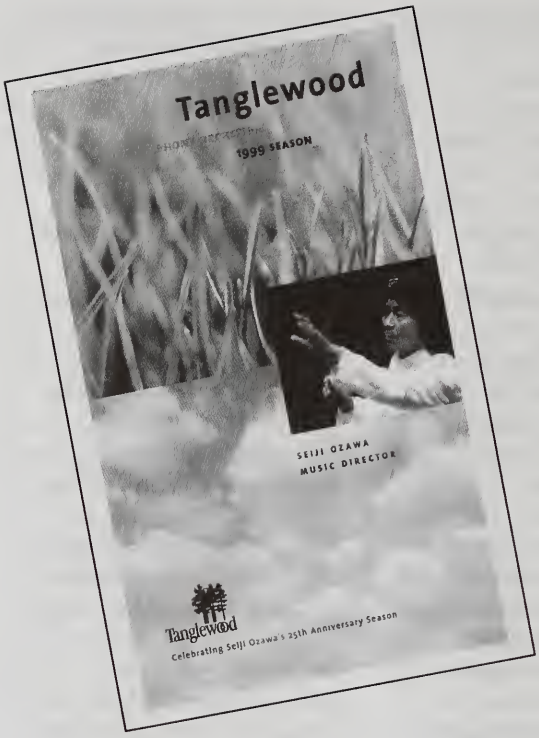


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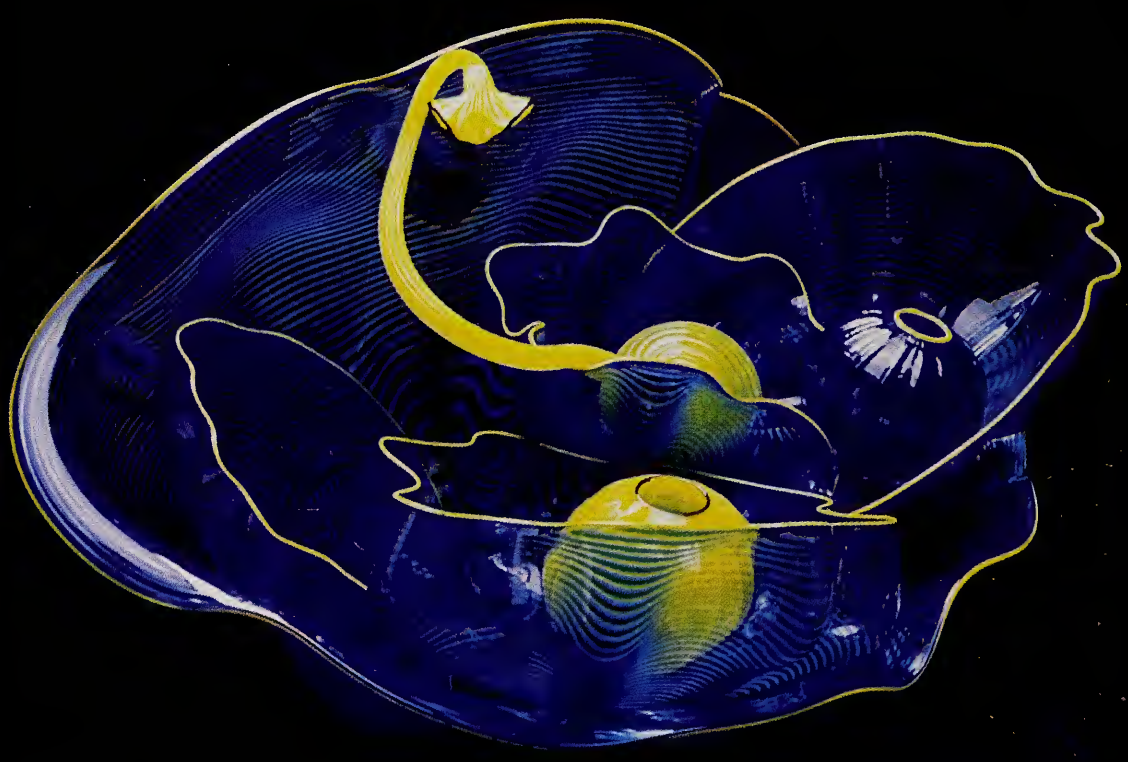

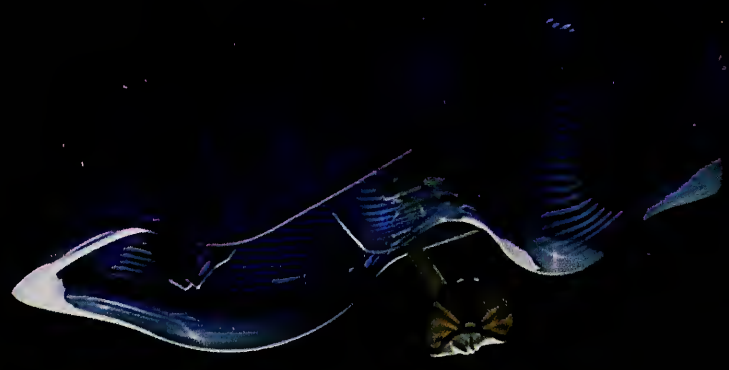

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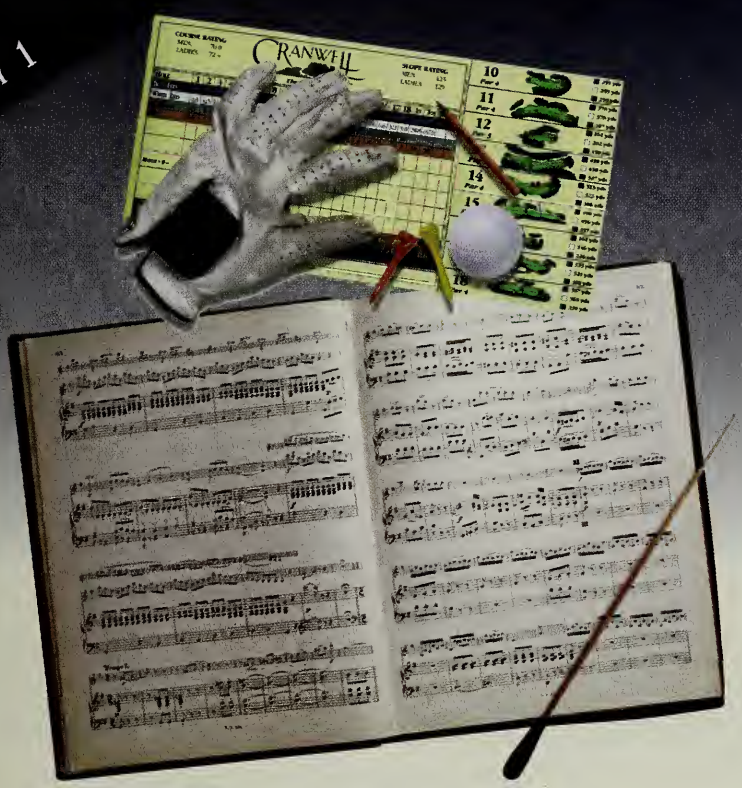


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TANGLEWOOD OPERATIONS

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## TANGLEWOOD

### The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd so far assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of $100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The

BSO Archives

*After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed*

Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the

**A "Special Focus" Exhibit at the Tanglewood Visitor Center:**
**Seiji Ozawa and the Boston Symphony Orchestra: A 25-Year Partnership**

Steve J. Sherman

Now completing his twenty-sixth season as the Boston Symphony Orchestra's music director, Seiji Ozawa has now surpassed Serge Koussevitzky as the longest-serving music director in BSO history. To celebrate Mr. Ozawa's twenty-fifth anniversary as music director, the BSO Archives has mounted an exhibit in the Tanglewood Visitor Center that examines and illustrates not only many highlights of his tenure with the BSO, but also his education and early life, his experiences as a student at Tanglewood, and his appointment as the orchestra's thirteenth music director. In addition to items preserved in the BSO Archives, the exhibit also draws on materials lent by the Ozawa family.

Photo by Egone

This summer will also mark the 125th anniversary of the birth of the legendary BSO music director Serge Koussevitzky, who was born July 26, 1874. A portion of the Tanglewood Visitor Center exhibit is devoted to Koussevitzky's tenure as BSO music director.

focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and in recent years a weekend-long Jazz Festival has been added to close the summer. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

**The Tanglewood Music Center**

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the school with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The school opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced instrumentalists, singers, conductors, and composers who have completed most of their formal training in music. In addition to the continuing involvement of Seiji Ozawa and individual BSO members; master classes and coachings led by distinguished guest faculty; the Conducting Class, and Phyllis Curtin's master classes for singers, the Tanglewood Music Center's 1999 summer season includes a two-week residen-

**The Tanglewood Music Center is supported in part by the National Endowment for the Arts.**

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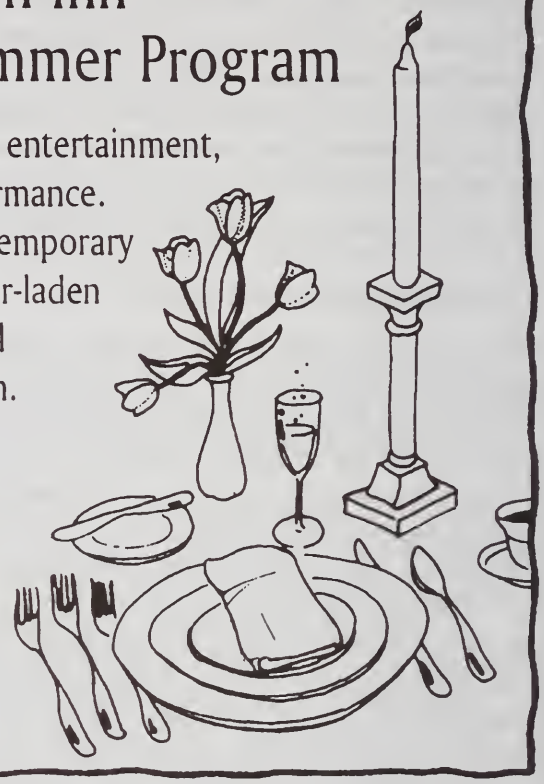

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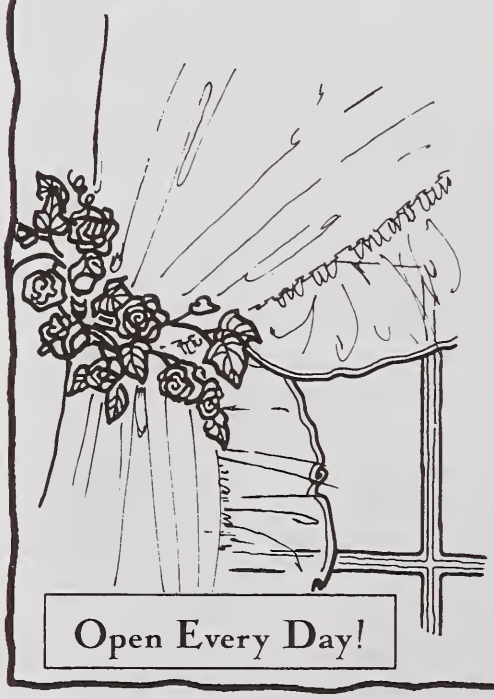

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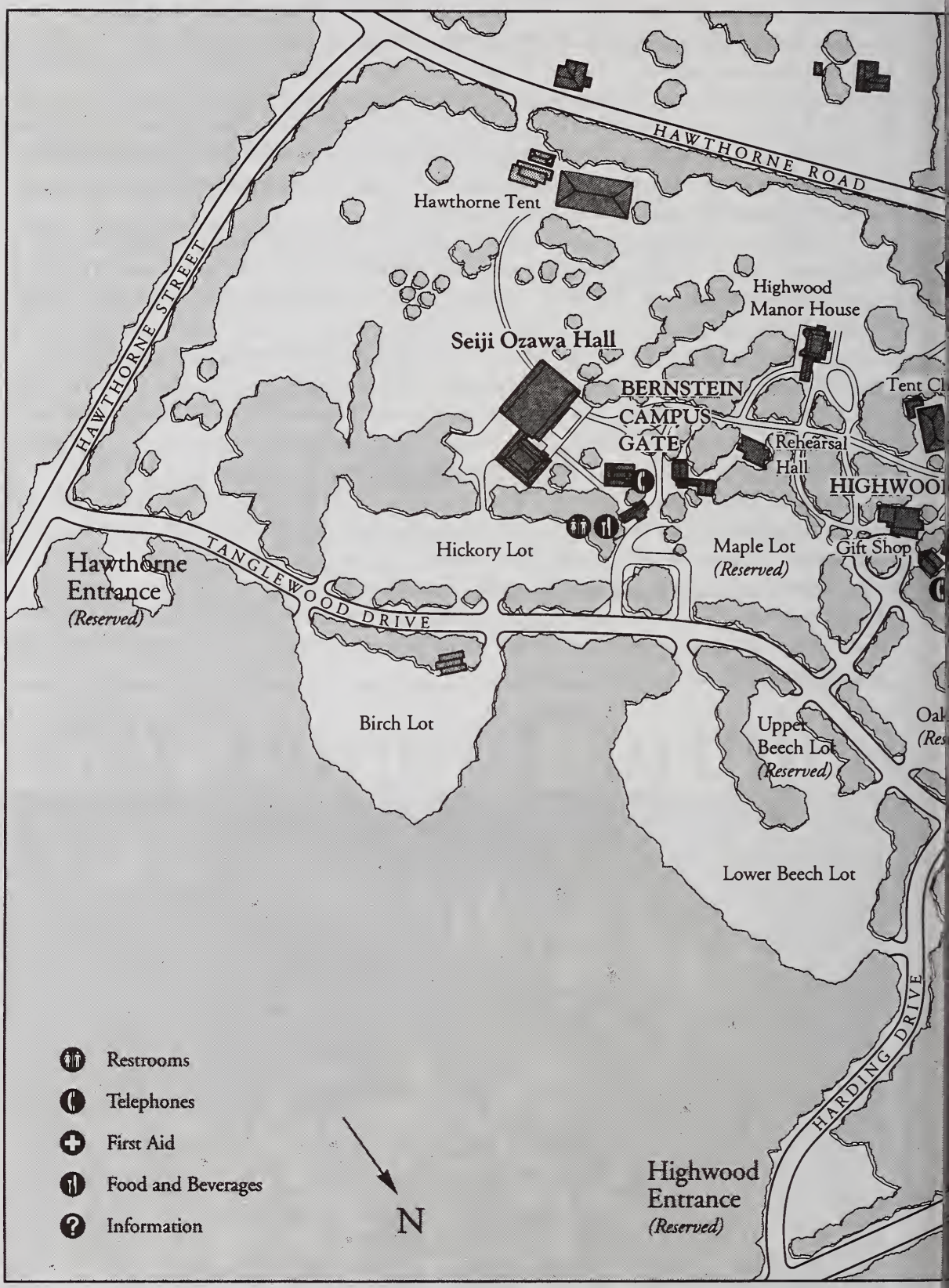
cy by conductor Claudio Abbado and the Gustav Mahler Youth Orchestra; a fully staged production of Puccini's one-act comic opera *Gianni Schicchi* under the direction of Robert Spano, who is also in his first summer as head of the TMC's Conducting Program; a special seminar for percussionists led by BSO principal timpanist Everett Firth; a seminar by the Juilliard String Quartet; residencies by Chinese-American composer-conductor Tan Dun, who will serve as director of the 1999 Festival of Contemporary Music, and by British composer George Benjamin, Tanglewood's 1999 composer-in-residence; and a five-day pre-season Education Seminar, directed by Eric Booth of the Juilliard School, in creating children's and family concerts. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high-school age.

It would be impossible to list all the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Mr. Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott

*Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall*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Mahkeenac Lot
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Tanglewood Manor House
Koussevitzky Music Shed
Visitor Center
Formal Gardens
Formal Gardens Tent
Theatre
Snacks/ Fast Food
MAIN GATE
ATM
Music Store
Gift Shop
Friends Office
Main Box Office
BSO Lot (Reserved)
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Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission.

**Please refrain from smoking, eating, or drinking in the Music Shed and Ozawa Hall. Also please note that smoking on the lawn is restricted to cigarettes. In addition, smokers are respectfully requested to sit where their smoking will not disturb other patrons.**

PLEASE NOTE THAT THE USE OF AUDIO OR VIDEO RECORDING EQUIPMENT DURING CONCERTS AND REHEARSALS AT TANGLEWOOD IS PROHIBITED. VIDEO CAMERAS MAY NOT BE CARRIED INTO THE KOUSSEVITZKY MUSIC SHED OR SEIJI OZAWA HALL DURING CONCERTS OR REHEARSALS.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash may disturb other listeners as well as the performers.

IN CONSIDERATION OF THE PERFORMERS AND THOSE AROUND YOU, CELLULAR PHONES, PAGERS, AND WATCH ALARMS SHOULD BE SWITCHED OFF DURING THE CONCERT. THANK YOU FOR YOUR COOPERATION.

## TANGLEWOOD INFORMATION

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly program information on all Tanglewood concerts and Tanglewood Music Center events, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200; or call TICKETMASTER at (617) 931-2000 in Boston; (413) 733-2500 in western Massachusetts; (212) 307-7171 in New York City; or 1-800-347-0808 in other areas. Tickets can also be ordered online at www.bso.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

THE BSO's WEB SITE at www.bso.org provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, an access service center and parking facilities are located at the Main Gate. Accessible restrooms, pay phones, and water fountains are located on the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289.

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are $15 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed. Open Rehearsal subscriptions for four, six, or eight rehearsals are also available.

SPECIAL LAWN POLICY FOR CHILDREN: On the day of the concert, children under the age of twelve will be given special lawn tickets to attend Tanglewood concerts FREE OF CHARGE, thanks to a generous grant from TDK, the world's largest manufacturer of audio and video tapes. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children admitted without charge must sit with their parent or guardian

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MAIN GATE:
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Monday through Friday: 10am to 4pm
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: 10am to 6pm (Glass House)
noon to 6pm (Music Store)

HIGHWOOD GATE:
Closed during performances
Friday: 5:30pm to closing of the grounds
Saturday: 9am to 4pm
6pm to closing of the grounds
Sunday: noon to 6pm
Weeknight concerts, Seiji Ozawa Hall:
7pm through intermission

on the lawn, and that children under the age of five must be seated on the rear half of the lawn. Please note, too, that children under the age of five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts. The free ticket policy does not extend to groups of children or to Popular Artists concerts. Organized children's groups (15 or more) should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

THE LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Readmission passes will be provided.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

FOOD AND BEVERAGES can be obtained in the cafés on either side of the lawn and at other locations as noted on the map. Visitors are invited to picnic before concerts.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Daytime hours are 10 a.m. to 4 p.m. Monday through Friday, 9:30 a.m. to 4 p.m. on Saturday, and 10 a.m. to 6 p.m. on Sunday. Evening hours are from 5:30 p.m. until the grounds close on Friday, from 6 p.m. on Saturday, and from 7 p.m. through intermission on Ozawa Hall concert nights. Please note that the Glass House is closed during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

THE TANGLEWOOD MUSIC STORE, adjacent to the Main Gate and operated by the Boston Symphony Orchestra, stocks music books, recordings, scores, sheet music, and musical supplies. Whenever available, records and cassettes feature the repertory and artists heard at Tanglewood concerts. Except on Sunday, when it is open from noon to 6 p.m., the Tanglewood Music Store's hours are the same as those for the gift shops. In addition, a branch of the Tanglewood Music Store is located by the Tanglewood Café and open during café hours.

## Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

## BOSTON SYMPHONY ORCHESTRA 1998-99

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*Music Director*
*Ray and Maria Stata Music Directorship*

**Bernard Haitink**
*Principal Guest Conductor*
*LaCroix Family Fund*

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Malcolm Lowe ♪
*Concertmaster*
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Tamara Smirnova ♪
*Associate Concertmaster*
*Helen Horner McIntyre chair, endowed in perpetuity in 1976*

Nurit Bar-Josef ♪
*Assistant Concertmaster*
*Robert L. Beal, and Enid L. and Bruce A. Beal chair, endowed in perpetuity in 1980*

---

*Assistant Concertmaster*
*Edward and Bertha C. Rose chair*

Bo Youp Hwang ♪
*John and Dorothy Wilson chair, fully funded in perpetuity*

Lucia Lin ♪
*Forrest Foster Collier chair*

Ikuko Mizuno
*Carolyn and George Rowland chair*

Amnon Levy
*Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity*

*Nancy Bracken ♪
*Muriel C. Kasdon and Marjorie C. Paley chair*

*Aza Raykhtsaum ♪
*Ruth and Carl J. Shapiro chair, fully funded in perpetuity*

*Bonnie Bewick ♪
*David and Ingrid Kosowsky chair*

*James Cooke ♪
*Theodore W. and Evelyn Berenson Family chair*

*Victor Romanul ♪
*Bessie Pappas chair*

*Catherine French ♪
*Stephanie Morris Marryott and Franklin J. Marryott chair*

*Kelly Barr ♪
*Catherine and Paul Buttenwieser chair*

*Elita Kang ♪
*Mary B. Saltonstall chair*

*Haldan Martinson ♪

### Second Violins

Marylou Speaker Churchill
*Principal*
*Carl Schoenhof Family chair, fully funded in perpetuity*

Vyacheslav Uritsky ♪
*Assistant Principal*
*Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977*

Ronald Knudsen
*Edgar and Shirley Grossman chair*

Joseph McGauley ♪
*Shirley and J. Richard Fennell chair*

Ronan Lefkowitz ♪
*David H. and Edith C. Howie chair, fully funded in perpetuity*

*Sheila Fiekowsky ♪

*Jennie Shames ♪

*Valeria Vilker Kuchment ♪

*Tatiana Dimitriades ♪

*Si-Jing Huang ♪°

*Nicole Monahan ♪°

*Wendy Putnam ♪

*Xin Ding ♪

*Sae Shiragami ♪

§Gerald Elias

§Laura Park

### Violas

Steven Ansell ♪
*Principal*
*Charles S. Dana chair, endowed in perpetuity in 1970*

---

*Assistant Principal*
*Anne Stoneman chair, fully funded in perpetuity*

Ronald Wilkison
*Lois and Harlan Anderson chair*

Robert Barnes

Burton Fine

Joseph Pietropaolo

Michael Zaretsky ♪

Marc Jeanneret ♪

*Mark Ludwig ♪
*Helene R. Cahners-Kaplan and Carol R. Goldberg chair*

*Rachel Fagerburg ♪

*Edward Gazouleas ♪

*Kazuko Matsusaka ♪

### Cellos

Jules Eskin
*Principal*
*Philip R. Allen chair, endowed in perpetuity in 1969*

Martha Babcock ♪
*Assistant Principal*
*Vernon and Marion Alden chair, endowed in perpetuity in 1977*

Sato Knudsen ♪
*Esther S. and Joseph M. Shapiro chair*

Joel Moerschel
*Sandra and David Bakalar chair*

Luis Leguía
*Robert Bradford Newman chair, fully funded in perpetuity*

Carol Procter
*Lillian and Nathan R. Miller chair*

Ronald Feldman
*Richard C. and Ellen E. Paine chair, fully funded in perpetuity*

---

*♪Appointed by Seiji Ozawa*
** Participating in a system of rotated seating*
*§ Substituting, Tanglewood 1999*

Walter H. Scott

*Jerome Patterson
*Charles and JoAnne Dickinson chair*
*Jonathan Miller
*Rosemary and Donald Hudson chair*
*Owen Young ♪
*John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity*
*Andrew Pearce ♪
*Gordon and Mary Ford Kingsley Family chair*

**Basses**
Edwin Barker ♪
*Principal*
*Harold D. Hodgkinson chair, endowed in perpetuity in 1974*
Lawrence Wolfe
*Assistant Principal*
*Maria Nistazos Stata chair, fully funded in perpetuity*
Joseph Hearne
*Leith Family chair, fully funded in perpetuity*
John Salkowski
*Joseph and Jan Brett Hearne chair*
*Robert Olson
*James Orleans ♪
*Todd Seeber ♪
*John Stovall ♪
*Dennis Roy ♪
§Joseph Holt

**Flutes**
Jacques Zoon ♪
*Principal*
*Walter Piston chair, endowed in perpetuity in 1970*
Fenwick Smith ♪
*Myra and Robert Kraft chair, endowed in perpetuity in 1981*
Elizabeth Ostling ♪
*Associate Principal*
*Marian Gray Lewis chair, fully funded in perpetuity*

**Piccolo**
Geralyn Coticone ♪
*Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979*
§Linda Toote

**Oboes**
———
*Principal*
*Mildred B. Remis chair, endowed in perpetuity in 1975*
Mark McEwen ♪
*James and Tina Collias chair*
Keisuke Wakao ♪
*Assistant Principal*
*Elaine and Jerome Rosenfeld chair*

**English Horn**
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Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened in 1900. Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first "Prom-

BSO Archives

*The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882*

enade" concert, offering both music and refreshments, and fulfilling Major Higginson's wish to give "concerts of a lighter kind of music." These concerts, soon to be given in the springtime and renamed first "Popular" and then "Pops," fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (predecessor to RCA Victor) in 1917, continued with increasing frequency, as did radio broadcasts. In 1918 Henri Rabaud was engaged as conductor; he was succeeded a year later by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky's time, with the employment of many French-trained musicians.

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. Regular radio broadcasts of Boston Symphony concerts began during Koussevitzky's years as music director. In 1936 Koussevitzky led the orchestra's first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson's dream of "a good honest school for musicians," and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams's baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary com-


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**William Shakespeare**

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posers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was initiated. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the mid-west.

Celebrating his twenty-fifth anniversary as the BSO's music director this season, Seiji Ozawa became the thirteenth conductor to hold that post in the fall of 1973, following a year as music adviser and having already been appointed an artistic director of the Tanglewood Festival in 1970. During his tenure as music director Mr. Ozawa has continued to solidify the orchestra's reputation both at home and abroad. He has also reaffirmed the BSO's commitment to new music, through a series of centennial commissions marking the orchestra's 100th birthday, a series of works celebrating the fiftieth anniversary of the Tanglewood Music Center in 1990, and a continuing series of commissions from composers including Henri Dutilleux, Lukas Foss, Alexander Goehr, John Harbison, Hans Werner Henze, Leon Kirchner, Bernard Rands, Sir Michael Tippett, and Yehudi Wyner. Under his direction the orchestra has also expanded its recording activities, to include releases on the Philips, Telarc, Sony Classical/CBS Masterworks, EMI/Angel, Hyperion, New World, and Erato labels. In 1995 Seiji Ozawa and the Boston Symphony Orchestra welcomed Bernard Haitink as Principal Guest Conductor, in which capacity Mr. Haitink conducts and records with the orchestra, and has also taught at Tanglewood.

Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

Walter H. Scott

*Seiji Ozawa, the Boston Symphony Orchestra, and the Tanglewood Festival Chorus at Tanglewood*

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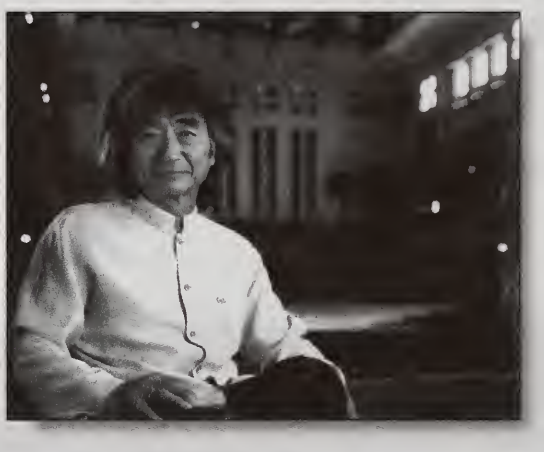

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*The Gleaners (detail)*, 1857, Oil on canvas, Musée d'Orsay, Paris

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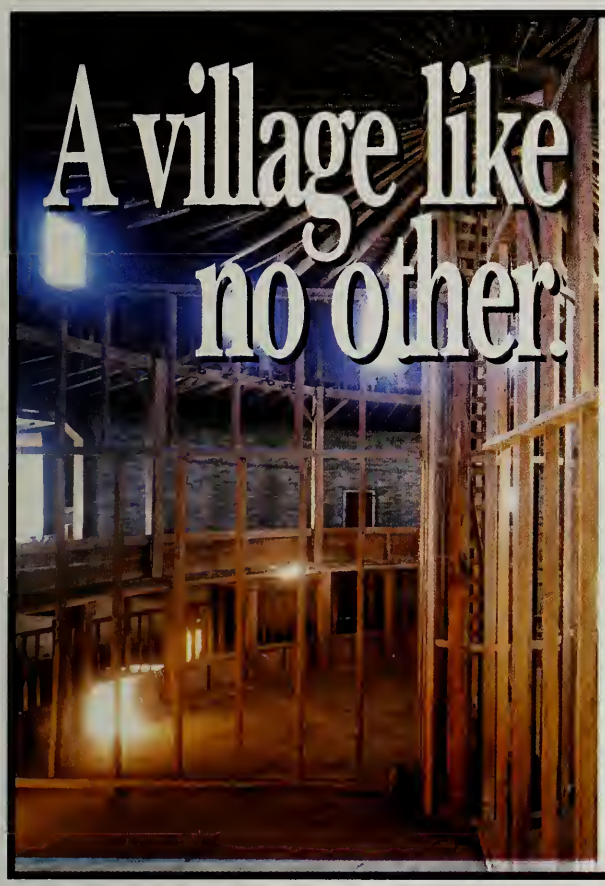


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| December 20 | Boston Camerata |
| January 5 | Trio: Wu Han, piano; Pamela Frank, violin; Yeesun Kim, cello |
| January 16 | Emerson String Quartet<br>with Wu Han, piano<br>Edgar Meyer, double bass |
| January 30 | Pamela Frank, violin<br>Claude Frank, piano |
| February 11 | Borromeo String Quartet<br>All Beethoven Program V |
| February 19 | Douglas Boyd, oboe<br>Judith Gordon, piano |
| February 26 | David Finckel, cello<br>Wu Han, piano |
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ELITA KANG, violin (1st violin in Beethoven)
RACHEL FAGERBURG, viola
OWEN YOUNG, cello

PAULUS — *Quartessence*
I. In a frenzy
II. With resignation
III. Perky; agitated
IV. Gently, with a touch of melancholy
V. Exuberant

BEETHOVEN — String Quartet No. 9 in C, Opus 59, No. 3, *Razumovsky*
Introduzione. Andante con moto—Allegro vivace
Andante con moto quasi Allegretto
Menuetto. Grazioso
Allegro molto

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## Notes

Beethoven's string quartets are often considered to represent the purest aspects of his compositional vision. Bartók and Shostakovich reserved for the medium the most intimate and difficult facets of their musical expression; Shostakovich, and later Schnittke, wrote into their string quartets the avant-grade elements that Soviet authorities frowned upon in more high-profile orchestral works. Going back to its inventor Haydn in the late eighteenth century, the history of the string quartet seems to track the most personal challenges of a composer's technique and expression.

In *Quartessence* by **Stephen Paulus** (born 1949) the composer's awareness of the string quartet tradition leads him back to Haydn's Enlightenment model of the genre, that of—in Paulus's words—"four articulate people carrying on an animated and intelligent discussion." Though based on tonality and on a straightforward rhythmic language, Paulus's music would

never be mistaken for Haydn's; his use of free dissonance and chromatic melodic lines place *Quartessence* in the mainstream of recent American music. Paulus has provided this program note for the piece:

> The first movement, *In a frenzy*, opens with falling and rising sixteenth-note figures passed among the members of the quartet. Occasional glissandi and repeated notes add to the drive and forward motion of the movement. The second movement, *With resignation*, begins with a theme in the first violin that is restated throughout. Additional performance instructions indicate that the movement is to be played "slowly; march-like, but always singing and moving forward." The third movement, *Perky; agitated*, is characterized by rapidly rising and cascading groups of seconds [the interval of a whole or half step] juxtaposed in frequently changing meters. The undercurrent is one of agitation and volatility, but always with a little bit of a playful or quirky sense. The fourth movement, *Gently, with a touch of melancholy*, is a complete contrast to all that has come before. Its feeling is one tinged with an element of sadness, but it continues to sing even though it occasionally has to resort to a staggered vocal line. The fifth movement, *Exuberant*, is a sprightly gig in 12/8 time where the main thematic material moves fluently among the four partners and brings the entire work to an effervescent close.

The Cleveland Quartet premiered *Quartessence* in Washington, D.C., on October 5, 1990. Paulus, a prolific composer in all genres, had great success in the 1980s with his opera *The Postman Always Rings Twice*, and has received commissions from many major ensembles, including Opera Theatre of Saint Louis, the New York Philharmonic, the Cleveland Orchestra, the Atlanta Symphony Orchestra (where he was composer-in-residence), and others. His music is also widely recorded. Currently he lives in St. Paul, Minnesota. *Quartessence* was written on a commission from Linda and Jack Hoeschler for their 25th wedding anniversary.

—Robert Kirzinger

A Viennese composer writing a quartet in C major with a slow introduction featuring mystifying and dissonant suspended harmonies cannot fail to call up the ghost of Mozart; and Opus 59, No. 3, of **Ludwig van Beethoven** (1770-1827) does indeed recall the *Dissonant* Quartet of the earlier master, at least in its opening measures, which play musical puns with Beethoven's favorite chord of ambiguity, the diminished-seventh. The Allegro vivace gets underway with a two-note rhythmic figure consisting of a pickup and downbeat rising stepwise, a figure that becomes nearly ubiquitous in the movement to follow. The chords that support this figure punctuate interjections by the first violin taking off in solo flight. The concerto-like flashiness of some of the soloistic writing calls to mind the fact that Beethoven was

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heavily involved in the composition of concertos immediately before and after the Opus 59 quartets: the Third, Fourth, and Fifth piano concertos, the Violin Concerto, and the Triple Concerto all appeared within a year or two on either side.

The slow movement, in A minor, though not too slow—Beethoven modifies the marking Andante con moto with the additional specification "quasi Allegretto"—is filled with soulful "Russian" qualities, perhaps to make up for Beethoven's failure to include a Russian folk song in this score, as he had done with the other two works in this set dedicated to a Russian nobleman. (Composed 1805-06, the three Opus 59 quartets were Beethoven's response to a commission from the Russian ambassador to Vienna, Count Andrei Razumovsky. It was apparently as a graceful gesture to him that Beethoven included popular Russian melodies, borrowed from a printed collection of folk tunes, in the first and second quartets of the set.) In any case, the hints of modal themes and scales in this extended movement may very well have been his idea of what Russian folk music sounded like.

By way of contrast, the movement that follows is unexpectedly a minuet, squarely phrased, a decidedly old-fashioned genre employed here as a buffer between the somber, heavily minor-key weight of the slow movement and the vigorous energy of the finale. The last movement is one of Beethoven's most vigorously pushy, even hectoring quartet movements, built on a racing, somewhat repetitious fugato designed to return at the recapitulation enriched by the addition of a new counterpoint. The emphatic buildup to climaxes (sometimes rudely undercut, at other times allowed to grow to completion) obviously recalls the triumphant C major conclusion of another work of those years—the Fifth Symphony. Here, as elsewhere in his quartet output, Beethoven strains the rhetorical possibilities of the medium to the limit to close in a burst of glory.

—Steven Ledbetter

## ARTISTS

Born in Honolulu, Hawaii, violinist **Bonnie Bewick** joined the Boston Symphony in January 1987. A frequent performer in Boston-area recitals and chamber music concerts, Ms. Bewick studied at the University of Michigan in Ann Arbor and received her bachelor's degree in music from the Curtis Institute of Music in Philadelphia. Her teachers included Aaron Rosand and David Cerone at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops and the Cape Ann Symphony in New England. Her orchestral experience has


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included positions with the Colorado Philharmonic, the Lansing Symphony Orchestra, and the Peninsula Symphony Orchestra. She has appeared as concertmaster and soloist with the New England Philharmonic and has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

Violinist **Elita Kang** joined the Boston Symphony Orchestra at the start of the 1997-98 season. Ms. Kang received her bachelor of music degree from the Curtis Institute in 1997; while at Curtis she served as principal second violin and then as concertmaster of the school's symphony orchestra, and was also a substitute player with the Philadelphia Orchestra. Prior to her work at Curtis she studied at the Juilliard School's Pre-College Division, where she served for two years as orchestra concertmaster. Her chamber music experience has included performances at the Curtis Institute and at the Taos School of Music. Ms. Kang twice won the Juilliard Concerto Competition and in 1992 won the Grand Prize in the ASTA Competition's pre-professional division. Her teachers included Arnold Steinhardt, Yumi Nimomiya-Scott, Pamela Frank, Felix Galimir, Norman Carol, and Louise Behrend.

Prelude Concert
Friday, August 27, at 6

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
Music Director

## CORRECTION TO PAGE 7

THE ARTIST BIOGRAPHIES FOR THIS CONCERT SHOULD HAVE INCLUDED CELLIST OWEN YOUNG:

Cellist **Owen Young** joined the Boston Symphony Orchestra during the BSO's 1991 Tanglewood season. Mr. Young's many appearances as soloist have included the Pittsburgh Symphony and the Boston Pops; he also performs chamber music and recitals frequently both at home and abroad. Besides teaching cello privately, Mr. Young coaches and teaches at the Boston Conservatory, the New England Conservatory Extension Division, the Greater Boston Youth Symphony Orchestras, the Boston University Tanglewood Institute, and Project Step (String Training and Education Program for Students of Color). From 1991 to 1996 he was resident tutor of music and director of concerts in Dunster House at Harvard University. Mr. Young's own teachers included Aldo Parisot, Anne Martindale Williams, and Michael Grebanier. A *cum laude* graduate of Yale University with bachelor's and master's degrees from that institution, he was a Fellow at the Tanglewood Music Center in 1986 and 1987. He played as an Orchestra Fellow with the Atlanta Symphony in 1988 and with the Boston Symphony Orchestra during the 1988-89 season. Mr. Young was a member of the Pittsburgh Symphony from 1989 until he joined the Boston Symphony in 1991.

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## Celebrating Walter Scott's Silver Anniversary at Tanglewood

Judith Sandler

*Seiji Ozawa and Walter Scott*

Walter Scott began taking photographs at Tanglewood in 1974 and has covered the past twenty-five Tanglewood seasons, documenting concerts, classes, and social events. 1999 marks his twenty-fifth anniversary as Tanglewood's photographer—the same number of years Seiji Ozawa has been at Tanglewood as Music Director of the Boston Symphony Orchestra.

Born in San Francisco to an architect father and artist mother, Walter Scott was raised in Carmel, where his parents owned and toured the Scott Marionette Theater. He began his own theater career as a set and lighting designer in Monterey, where he also met and married his wife, Carmalita, then an Equity actress. In 1958 he became technical director of WHA-TV, the pioneering public television station at the University of Wisconsin at Madison. There his life in photography began: handed a camera and given brief instruction in processing film, he taught himself to print and discovered an art form he had not known from his work in theater and television. Later he returned to California to attend the San Francisco Art Institute and work for the commercial photography firm, Halberstadt Studios. Through his work at Halberstadt he met the renowned nature photographer Ansel Adams, becoming one of Adams's instructors in the annual workshops at Yosemite. Scott's first show was a one-man exhibit at the San Francisco Museum of Modern Arts. He has since exhibited in Japan and France, and in museums and galleries across the United States; he is also widely published.

Walter Scott's association with the Berkshires began in 1967, when he and the family were visiting a friend in Stockbridge while on a photography assignment. They were shown the Old Rectory, an historic 1786 property for sale on Main Street; it was "love at first sight" and soon became the family home (a large commercial studio has since been added). A newspaper article about Walter and his family drew the attention of General Electric Plastics, initiating a long and productive relationship that grew to include GE Silicone Products in New York. Opportunities for theatrical photography continued via the Berkshire Theater Festival and Williamstown. The non-summer months are filled with extensive industrial, architectural, and editorial assignments, and even some winter photography at Tanglewood.

Walter and his wife Carmalita, an educational psychologist, still live in the Old Rectory in Stockbridge. Their daughter, the prizewinning author Aurelia C. Scott, and her psychologist husband, Dr. Robert Krug, divide their time between Portland, Maine, and Taos, New Mexico. Walter and Carmalita's son Hilary, a sculptor with a Ph.D. in International Relations, is a lecturer for the Tufts University European Center in Talloires, France. Hilary and his wife, Gretchen, a Vice-President at Boston's State Street Bank, live in Somerville, Massachusetts, and have two children, Hannah, six, and Gabriel, four.

Photo by WALTER H. SCOTT

*Seiji Ozawa, tenor Vinson Cole, and the BSO: Berlioz's "Damnation of Faust," Opening Night at Tanglewood, 1998*

Tanglewood
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**Seiji Ozawa**, Music Director
25TH ANNIVERSARY SEASON
**Bernard Haitink**, Principal Guest Conductor

Friday, August 27, at 8:30

ANDRÉ PREVIN conducting

BRITTEN — *Spring Symphony*, Opus 44, for soprano, alto, and tenor soli, mixed chorus, boys' choir, and orchestra

Part I

Introduction: Shine out, fair Sun (Anonymous)
Mixed Chorus

The Merry Cuckoo (Edmund Spenser)
Tenor Solo

Spring, the Sweet Spring (Thomas Nashe)
Soprano, Alto, and Tenor soli, Mixed Chorus

The Driving Boy (George Peele, John Clare)
Soprano Solo and Boys' Choir

The Morning Star (John Milton)
Mixed Chorus

Part II

Welcome Maids of Honour (Robert Herrick)
Alto Solo

Waters Above (Henry Vaughan)
Tenor Solo

Out on the Lawn I lie in Bed (W.H. Auden)
Alto Solo and Mixed Chorus

Part III

When Will my May come (Richard Barnefield)
Tenor Solo

Fair and Fair (George Peele)
Soprano and Tenor Soli

Sound the Flute (William Blake)
Male Chorus, Female Chorus, and Boys' Choir

Part IV

Finale: London, to Thee I do present
(Beaumont and Fletcher)
Soprano, Alto, and Tenor Soli, Mixed Chorus, and Boys' Choir

JANICE WATSON, soprano
THEODORA HANSLOWE, mezzo-soprano
ANTHONY DEAN GRIFFEY, tenor
TANGLEWOOD FESTIVAL CHORUS,
JOHN OLIVER, conductor
AMERICAN BOYCHOIR,
JAMES LITTON, director

Text begins on page 16.

INTERMISSION

BEETHOVEN — Symphony No. 4 in B-flat, Opus 60

Adagio—Allegro vivace
Adagio
Allegro vivace
Allegro ma non troppo

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## NOTES ON THE PROGRAM

**BENJAMIN BRITTEN** (1913-1976)

**Spring Symphony, Opus 44, for soprano, alto, and tenor soli, mixed chorus, boys' chorus, and orchestra**

*First performance: July 9, 1949, Concertgebouw Orchestra at the Holland Festival, Amsterdam, Eduard van Beinum cond.; Jo Vincent, Kathleen Ferrier, and Peter Pears, vocal soloists; Dutch Radio Chorus, Boys' Choir of the St. Willibrorduskerk in Rotterdam*

*First BSO performance (American premiere; only previous Tanglewood performance): August 13, 1949, Serge Koussevitzky cond.; Frances Yeend, Eunice Alberts, and David Lloyd, soloists; Festival Chorus, boys' chorus from Camp Mah-Kee-Nac*

*Only subsequent BSO performances: November 1982, André Previn cond. (Kathleen Battle, Linda Finnie, and Philip Langridge, soloists; Tanglewood Festival Chorus, John Oliver, cond.; Boston Boy Choir, Theodore Marier, dir.); and January 1999, André Previn again cond. (Felicity Lott, Theodora Hanslowe, and Anthony Dean Griffey; Tanglewood Festival Chorus; American Boychoir, James Litton, dir.)*

**LUDWIG VAN BEETHOVEN** (1770-1827)

**Symphony No. 4 in B-flat, Opus 60**

*First performance: March 1807 (private), at the Vienna town house of Prince Lobkowitz, Beethoven cond.; April 13, 1808 (public), Vienna Burgtheater, Beethoven cond.*

*First BSO performances: December 1881, Georg Henschel cond.*

*First Tanglewood performance: August 11, 1940, Serge Koussevitzky cond.*

*Most recent Tanglewood performance: July 25, 1993, John Eliot Gardiner cond.*

**BENJAMIN BRITTEN** spent several years in America, beginning in 1939, with the possible intention of immigrating permanently. It was in this country that he came to his artistic maturity, not only in the sense of composing such scores as *Les Illuminations*, the *Sinfonia da Requiem*, and the *Michelangelo Sonnets* here, but especially because he found himself thrown back on Europe and on his native England, largely through the happenstance of his picking up a copy of George Crabbe's poem *The Borough*, in which he found the subject of his first opera, *Peter Grimes*, and realized at the same time how much he needed the Suffolk coast where he had been born and where Crabbe's poem was set.

But his years in America brought him into contact with a number of future spokesmen for his music. One of the most important of these, as it turned out, happened almost by accident. Serge Koussevitzky performed the *Sinfonia da Requiem* with the Boston Symphony in January 1942. Britten had planned to return to England before that date, but the difficulty of obtaining passage during the war kept him here until March, so he was able to attend the Boston performances and to meet the conductor, who asked him why a composer with so obvious a natural feeling for drama had not written an opera. Britten explained the usual financial and technical reasons: it took a long time to compose something so elaborate as an opera, and he needed to support himself; moreover, even when it was finished, there was the problem of finding a performance. Yet, he told Koussevitzky, he *had* found a subject that interested him, from Crabbe's poem. Not long after, Britten heard from the Koussevitzky Music Foundation that it would provide the money he would need to allow himself the time to write an opera. The result, of course, was *Peter Grimes*, the foundation and cornerstone of

contemporary British opera, and one of the first and most successful of the Koussevitzky Foundation commissions. The opera was premiered with great success in Britain, then given its first American performance at Tanglewood on August 6, 1946, under Koussevitzky's protégé Leonard Bernstein.

It is possible that Britten and Koussevitzky took the occasion of the composer's presence at Tanglewood to discuss the question of whether he would now compose a symphony for Boston. The earliest document suggesting that such a discussion took place comes from early the following year, but it is clear from the way Britten phrases his comments that "the Symphony position" is a matter that has been talked about before. The composer wrote to Koussevitzky on January 12, 1947, to tell him of the founding of the English Opera Group, of which he was one of the organizers and directors, and to explain that he was hard at work on his new opera (which happened to be his third, *Albert Herring*; the second, *The Rape of Lucretia*, had already been performed the preceding year). But though he mentioned his hope of hurrying along the new symphony (planned for chorus and soloists, as Koussevitzky apparently wanted), Britten did not finish the work in time for the 1947 Berkshire Festival—his estimate was off by a good two years.

Part of the delay may well have come from what was evidently a change of plan. He had actually begun putting together a selection of Medieval Latin poems for the work, "but a reading of much English lyric verse and a particularly lovely Spring day in East Suffolk, the Suffolk of Constable and Gainsborough, made me change my mind." The work that emerged grew out of a personally selected and carefully crafted anthology of English poetry relating to spring, to be turned into "a symphony not only dealing with Spring itself, but with the progress of Winter to Spring and the reawakening of the earth and life which that means."

These comments, which Britten printed in the *Music Survey* of Spring 1950 as a kind of brief program note to his work, go on to explain concisely how he ordered the poems to produce his symphony:

> ...It is in the traditional four movement shape of a symphony, but with the movements divided into shorter sections bound together by a similar mood or point of view. Thus after an introduction, which is a prayer, in Winter, for Spring to come, the first movements deal with the arrival of Spring, the cuckoo, the birds, the flowers, the sun and "May month's beauty"; the second movements paint the darker side of Spring—the fading violets, rain and night; the third is a series of dances, the love of young people; the fourth is a May-day Festival, a kind of bank holiday which ends with the great 13th Century traditional song "Sumer is i-cumen in," sung or rather shouted by the boys.

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By November 19, 1948, Britten had made enough progress to write to Koussevitzky with the promising news that the work should be ready for performance by the Boston Symphony before the end of the 1948-49 season. But delay in the form of illness intervened. The score was not ready in time for the spring, though Britten was prepared to deliver it for a Tanglewood performance that summer. Still, another difficulty made for a temporary coolness between composer and conductor. Britten knew that he would not be able to come to the Tanglewood performance; yet he was so eager to hear the work that he arranged for a performance at the Holland Festival which, as it turned out, preceded the first performance by the man who had commissioned the piece and who would normally have received the honor of the premiere. Koussevitzky did conduct the *Spring Symphony* in its American premiere a few weeks after the world premiere, but Britten never got a chance to hear his performance, because that was the only time Koussevitzky ever programmed the work.

As many commentators have pointed out, Britten makes no attempt to make of the *Spring Symphony* a Mahler's Eighth, in which the choral and solo vocal forces join with the orchestra in the most elaborate and far-reaching processes of thematic or harmonic unification. Rather, it is more like *Das Lied von der Erde*, a song-symphony whose unity grows out of carefully balanced and organized diverse elements. As Britten indicated in his program note, the text is not simply a hodgepodge of spring poems (listeners who know any of the composer's song cycles know how careful and refined is his selection of texts). It begins with the chill of winter and a choral plea, "Shine out, fair sun." Each section of the orchestra is introduced individually as an interlude between the choral sections—first percussion, then strings, then woodwinds, and finally brass, each with different (but related) musical ideas emphasizing the intervals of the tritone and the semitone. After each has been introduced, a full orchestral outburst combining all the previously heard sections leads to a great choral outburst, which then dies away with lingering echoes of the interval of a minor third, A to F-sharp, in the soprano.

That minor third is the characteristic musical sound of the cuckoo's call. It keeps reappearing in the three trumpets that accompany the tenor's lively song "The merry cuckoo." Now Spring bursts onto the scene in a swinging, ostinato waltz pattern as chorus and soloists sing of all her attributes, momentarily interrupted by a cadenza of bird calls sung (*ad lib.*) by the soloists. The boys' chorus sings for the first time in the next movement, impersonating "The driving boy" singing a lively song, and continuing to whistle it while the soprano solo sings of his "fits of song/And whistl[ing] as he reels along." The boys are accompanied by woodwinds, tuba, and tambourine, the soprano by violins divided into four parts. Part I ends with Milton's "The Morning Star" with chorus, brass, and timpani suggesting the welcome dances of Spring.

By this point, one characteristic feature of Britten's scoring has begun to be clear: though he calls upon large forces for the work as a whole, each individual section features a carefully selected small ensemble—even, sometimes, virtually a chamber group—within that large orchestra. Britten's experience in composing *The Rape of Lucretia* and *Albert Herring* for a chamber orchestra of scarcely more than a dozen instruments showed him to be extraordinarily rich in ideas for coloristic variety even with a limited palette. The presence of a large orchestra inspires him to similar feats of virtuosic timbre, but now enlarged to include the soloistic use of entire families of instruments as well as combinations of soloists.

Part II is the traditional "slow movement" of the symphony, built of poems of more contemplative and sober character. Splashes of delicate woodwind and harp color introduce the stanzas of the alto soloist's song, while divided violas, cellos, and basses provide a rich underpinning for the voice. The violins, which refrain from playing a single note in "Welcome, maids of honour," provide the sole accompanying forces in the tenor's song, their constant sixteenth-note triplets in unison offering a subdued background to the tenor's equally subdued raptures. The last section of Part II, a setting of the only contemporary poem in the

score, four stanzas selected from a poem by Britten's friend W. H. Auden, is a complex and sultry movement alternating wordless singing by the chorus with the alto solo and an ever-changing orchestral character to suit each stanza: alto flute and bass clarinet in the first stanza suggest the cool, dark, windless night; oboes and bassoons are still pastoral in the second stanza; a nervous solo flute part, punctuated by wind and brass chords, is more unsettling; and the last stanza breaks out in heavy, warlike fanfares before ending, as it began, with the unaccompanied chorus.

Part III is direct and joyous. The tenor sings impetuously of his passion, accompanied by equally impetuous figures in the string section. The song leads directly into an Elizabethan text, the setting of which is more explicitly influenced by Elizabethan song (with its characteristic rhythmic freedom of phrases against a steady metrical pattern of 6/8) than anything else in the symphony. The third song of this part is built up of a series of lively duets between chorus tenor and bass (with the brasses), then chorus soprano and alto (with the woodwinds), then boys (with the strings), all singing against chattering rhythmic figures in the instruments, which take over for a brief coda.

Part IV is a single movement in a large ternary form. The final section is the only passage in the entire symphony in which all the forces—solo, orchestral, and choral—are performing simultaneously. Britten described the movement as a "May-day Festival," and he chose the comic monologue of the Maylord from Beaumont and Fletcher's 1610 farce *The Knight of the Burning Pestle*. The Maylord summons all to celebrate on behalf of each person's town or city. The series of absurd couplets describing the wonders of spring are set to music with a lively sense of rhythm and appropriate (or parodistic) orchestral color. At the end, everyone swings into a rollicking waltz (first adumbrated in the orchestra behind the tenor solo at the beginning of the movement), and the boys chime in with the old English spring song, "Soomer is icoomen in" (the spelling given here is Britten's phonetic spelling from the score). As the waltz dies away, the Maylord announces the end of the festivities—and of Britten's symphony.

—Steven Ledbetter

Steven Ledbettter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

## BRITTEN, "Spring Symphony," Opus 44

### PART I

INTRODUCTION

Shine out, fair sun, with all your heat,
Show all your thousand-coloured light!
Black winter freezes to his seat;
The grey wolf howls he does so bite;
Crookt age on three knees creeps the street;
The boneless fish close quaking lies
And eats for cold his aching feet;
The stars in icicles arise:
Shine out, and make this winter night
Our beauty's spring, Our Prince of Light!

*—Anon. 16th century*

THE MERRY CUCKOO

The merry cuckoo, messenger of spring,
His trumpet shrill hath thrice already sounded;
That warns all lovers wait upon their king,
Who now is coming forth with garlands
crowned:
With noise whereof the quire of birds resounded
Their anthems sweet devised of love's praise,
That all the woods their echoes back rebounded.
As if they knew the meaning of their lays.
But 'mongst them all, which did love's honour
raise,
No word was heard of her that most it ought,
But she his precept proudly disobeys,
And does his idle message set at nought.
Therefore O love, unless she turn to thee
Ere cuckoo end, let her a rebel be.

*—Edmund Spenser*

## SPRING

Spring, the sweet spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing:
Cuckoo, jug-jug, pu-we, to-witta-woo!
The palm and may make country houses gay,
Lambs frisk and play, the shepherds pipe all day,
And we hear aye birds tune this merry lay:
Cuckoo, jug-jug, pu-we, to-witta-woo!
The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit;
In every street these tunes our ears do greet:
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring, the sweet Spring!

—*Thomas Nashe*

## THE DRIVING BOY

When as the rye reach to the chin,
And chopcherry, chopcherry ripe within,
Strawberries swimming in the cream,
And school-boys playing in the stream;
Then O, then O, then O, my true love said,
Till that time come again,
She could not live a maid.

—*George Peele*

The driving boy, beside his team
Of May-month's beauty now will dream,
And cock his hat, and turn his eye
On flower, and tree, and deepening sky;
And oft burst loud in fits of song,
And whistle as he reels along,
Cracking his whip in starts of joy—
A happy, dirty, driving boy.

—*John Clare*

## THE MORNING STAR

Now the bright morning star, day's harbinger,
Comes dancing from the East, and leads with her
The flowery May, who from her green lap throws
The yellow cowslip, and the pale primrose.
Hail, bounteous May that doth inspire
Mirth and youth, and warm desire,
Woods and groves, are of thy dressing,
Hill and dale, doth boast thy blessing.
Thus we salute thee with our early song,
And welcome thee, and wish thee long.

—*John Milton*

# PART II

## WELCOME MAIDS OF HONOUR

Welcome Maids of Honour,
You doe bring
In the Spring;
And wait upon her.
She has Virgins many,
Fresh and faire;
Yet you are
More sweet than any.
Y'are the Maiden Posies,
And so grac'd,
To be plac'd,
'Fore Damask Roses.
Yet though thus respected,
By and by
Ye doe lie,
Poore Girles, neglected.

—*Robert Herrick*

***Please turn the page quietly.***

## WATERS ABOVE

Waters above! eternal springs!
The dew, that silvers the Dove's wings!
O welcome, welcome to the sad:
Give dry dust drink; drink that makes glad!
Many fair ev'nings, many flowers
Sweeten'd with rich and gentle showers
Have I enjoy'd, and down have run
Many a fine and shining sun;
But never till this happy hour
Was blest with such an evening-shower!

—*Henry Vaughan*

## OUT ON THE LAWN I LIE IN BED

Out on the lawn I lie in bed,
Vega conspicuous overhead
In the windless night of June;
Forests of green have done complete
The day's activity; my feet
Point to the rising moon.

. . . . .

Now North and South and East and West
Those I love lie down to rest;
The moon looks on them all:
The healers and the brilliant talkers,
The eccentrics and the silent walkers,
The dumpy and the tall.

. . . . .

To gravity attentive, she
Can notice nothing here; though we
Whom hunger cannot move,
From gardens where we feel secure
Look up, and with a sigh endure
The tyrannies of love:
And, gentle, do not care to know,
Where Poland draws her Eastern bow,
What violence is done;
Nor ask what doubtful act allows
Our freedom in this English house,
Our picnics in the sun.

. . . . .

—*W. H. Auden*

# PART III

## WHEN WILL MY MAY COME

When will my May come, that I may embrace thee?
When will the hour be of my soules joying?
If thou wilt come and dwell with me at home;
My sheepcote shall be strowed with new green rushes;
We'll haunt the trembling prickets as they roam
About the fields, along the hawthorn bushes;
I have a piebald cur to hunt the hare:
So we will live with dainty forest fare.
And when it pleaseth thee to walk abroad,
(Abroad into the fields to take fresh aire:)
The meads with Flora's treasures shall be strowed,
(The mantled meadows and the fields so fair.)
And by a silver well (with golden sands)
I'll sit me down, and wash thine iv'ry hands.
But if thou wilt not pitie my complaint,
My tears, nor vowes, nor oathes made to thy Beautie:
What shall I do? But languish, die, or faint,
Since thou doth scorne my tears, and soule's duetie:
And tears contemned, vowes, and oathes must fail:
For when tears cannot, nothing can prevaile.

—*Richard Barnefield*

## FAIR AND FAIR

Fair and fair, and twice so fair,
As fair as any may be;
The fairest shepherd on our green,
A love for any lady.
Fair and fair, and twice so fair,
As fair as any may be;
Thy love is fair for thee alone,
And for no other lady.
My love is fair, my love is gay,
As fresh as bin the flowers in May;
And of my love my roundelay,
My merry, merry, merry, roundelay,
Concludes with Cupid's curse:
They that do change old love for new,
Pray gods they change for worse.
Fair and fair, and twice so fair,
As fair as any may be;
The fairest shepherd on our green,
A love for any lady.
Fair and fair, and twice so fair,
As fair as any may be;
Thy love is fair for thee alone,
And for no other lady.
My love can pipe, my love can sing,
My love can many a pretty thing,
And of his lovely praises ring
My merry, merry, merry, roundelays,
Amen to Cupid's curse:
They that do change old love for new,
Pray gods they change for worse.

—*George Peele*

## SOUND THE FLUTE!

Sound the flute!
Now it's mute.
Birds delight
Day and night.
Nightingale
In the dale,
Lark in sky
Merrily,
Merrily, merrily, to
welcome in the year.
Little boy
Full of joy.
Little girl
Sweet and small.
Cock does crow
So do you.
Merry voice
Infant noise
Merrily, merrily, to
welcome in the year.
Little lamb
Here I am.
Come and lick
My white neck.
Let me pull
Your soft wool.
Let me kiss
Your soft face.
Merrily, merrily, we
welcome in the year.

—*William Blake*

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***and only after the music has stopped.***

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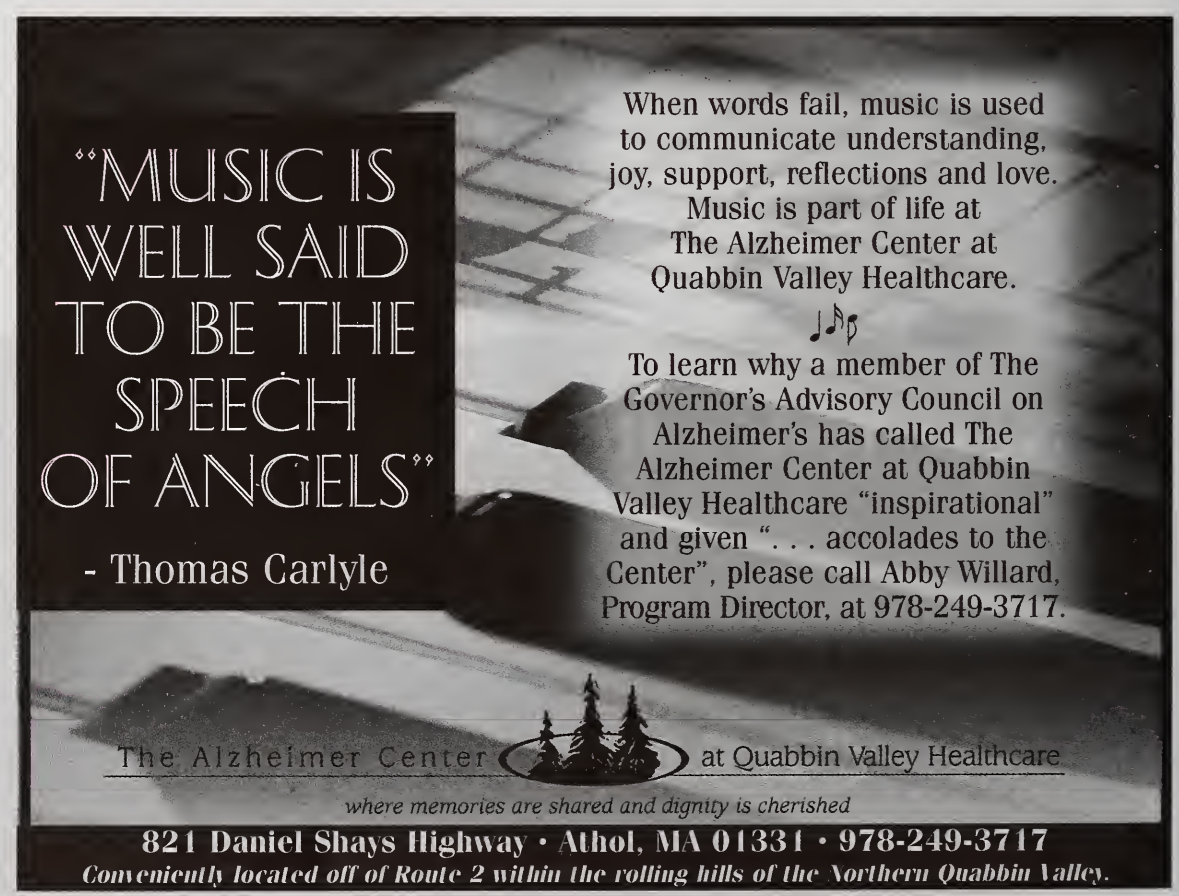
## PART IV

### FINALE

London, to thee I do present the merry month of May;
Let each true subject be content to hear me what I say:
With gilded staff and crossed scarf, the Maylord here I stand.
Rejoice, O English hearts, rejoice! rejoice, O lovers dear!
Rejoice, O City, town and country! rejoice, eke every shire!
For now the fragrant flowers do spring and sprout in seemly sort,
The little birds do sit and sing, the lambs do make fine sport;
And now the birchen-tree doth bud, that makes the schoolboy cry;
The morris rings, while hobby-horse doth foot it feateously;
The lords and ladies now abroad, for their disport and play,
Do kiss sometimes upon the grass, and sometimes in the hay;
Now butter with a leaf of sage is good to purge the blood;
Fly Venus and phlebotomy, for they are neither good;
Now little fish on tender stone begin to cast their bellies,
And sluggish snails, that erst were mewed, do creep out of their shellies;
The rumbling rivers now do warm, for little boys to paddle;
The sturdy steed now goes to grass, and up they hang his saddle;
The heavy hart, the bellowing buck, the rascal, and the pricket,
Are now among the yeoman's peas, and leave the fearful thicket;
And be like them, O you, I say, of this same noble town,
And lift aloft your velvet heads, and slipping off your gown,
With bells on legs, with napkins clean unto your shoulders tied,
With scarfs and garters as you please, and "Hey for our town!" cried,
March out, and show your willing minds, by twenty and by twenty,
To Hogsdon or to Newington, where ale and cakes are plenty;



And let it ne'er be said for shame, that we the youths of London
Lay thrumming of our caps at home, and left our custom undone.
Up, then, I say, both young and old, both man and maid a-maying,
With drums, and guns that bounce aloud, and merry tabor playing!

[Soomer is icoomen in,
Loode sing cuckoo.
Groweth sayd and bloweth mayd
And springth the woodë new;
Sing cuckoo!
Awë blayteth after lamb,
Lowth after calvë coo;
Bullock stairteth, bookë vairteth;
Mirry sing cuckoo,
Cuckoo, Cuckoo,
Well singës thoo, cuckoo,
Nay sweek thoo nayver noo.]

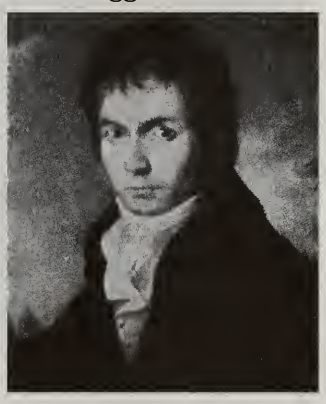
—*Anon. 13th century*

Which to prolong, God save our King, and send his country peace,
And root out treason from the land! and so, my friends, I cease.

—*Beaumont and Fletcher*

* * * * *

At the end of the nineteenth century, George Grove wrote that "The Fourth Symphony has been, like the Eighth, more or less under a cloud. Of its history less is, perhaps, known than that of any other of the nine... At any rate, the B-flat Symphony is a complete contrast to both its predecessor and successor, and is as gay and spontaneous as they are serious and lofty. And this, perhaps, is one reason for the fact that No. 4 has never yet had justice done it by the public." Nowadays the Fourth has moved closer to achieving its rightful place in the concert hall, but it is still generally accurate to say that **LUDWIG VAN BEETHOVEN**'s even-numbered symphonies, except for the perennially popular *Pastoral*, No. 6, suggest less of what the public takes Beethoven to be about than do the *Eroica*, the Fifth, the Seventh, and the Ninth. In fact, the boisterous Second and the witty, rollicking Eighth continue to be heard much less frequently than they deserve.The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of his opera *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had produced before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his awareness of the political atmosphere surrounding him. The next big orchestral work to embody this "heroic" style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular ele-



ment which appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and aggressive—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the so-called *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the "heroic" E-flat of the Third Symphony and the *Emperor* Concerto, the "defiant" C minor of the Fifth, and the "heaven-storming" D minor of the Ninth.

Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat *minor*, and the mystery is heightened as the music moves toward B-*natural*, via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the Allegro moves from the development into the recapitulation, at which point, once again, the timpani will play a crucial role in telling us where we belong—this time with an extended drumroll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and motion, with even the more seemingly

relaxed utterances of the woodwinds in service to the prevailing level of activity. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending's throwing us back to the home key virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace which allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from full orchestra. The scherzo, another study in motion, is all ups and downs. Beethoven repeats the Trio in its entirety following the scherzo *da capo* (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale (marked "Allegro ma non troppo," "Allegro, but not too..."—the speed is built into the note values, and the proceedings shouldn't be rushed by an overzealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: "I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer." Beethoven's approach in this movement is wonderfully tongue-in-cheek and "no-holds-barred": the solo bassoon, leading us into the recapitulation, is asked to play "*dolce*" ("sweetly") when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

—Marc Mandel

## GUEST ARTISTS

### André Previn

As conductor of the world's great orchestras, an award-winning composer of orchestral, chamber, stage, and film scores, a pianist in chamber music and jazz, a prolific recording artist, and as author and television host, André Previn is familiar to millions worldwide. Besides his appearances as a guest conductor of the world's major orchestras, he has held chief artistic posts with the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, London Symphony (of which he is now conductor laureate), and Houston Symphony. In September 1998 his first opera, *A Streetcar Named Desire*, had its world premiere at the San Francisco Opera with the composer conducting, followed in December by its release on Deutsche Grammophon compact discs and its telecast on PBS's "Great Performances" series. Last month at Tanglewood he led the world premiere of his concert suite from that opera with the Boston Symphony Orchestra. In December 1998 Mr. Previn received a Kennedy Center Award for Lifetime Achievement in the Arts and was named "Musician of the Year" by *Musical America*. Earlier this summer he was honored with the Commander's Cross of the Order of Merit of the Federal Republic of Germany. As a chamber music pianist, Mr. Previn has worked with such colleagues as Emanuel Ax, Yo-Yo Ma, Gil Shaham, the Emerson and Tokyo string quartets, and the Boston Symphony Chamber Players. He has initiated chamber music programs with the players of every orchestra of which he has been music director. He also performs and teaches annually at the Curtis Institute of Music and the Tanglewood Music Center, conducting the student orchestras, working with student conductors and composers, and coaching chamber music. In recent years he has returned to one of his first loves—jazz—performing and recording with jazz bass legend Ray Brown, guitarist Mundell Lowe, and drummer Grady Tate, and touring with the André Previn Jazz Trio. As a composer, he is currently working on *Diversions*, an orchestral piece for the

*– Three things to do in the Berkshires –*

*Faith Ford*

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Vienna Philharmonic commissioned by the Mozarteum in Salzburg; a new Carnegie Hall commission for the Emerson String Quartet and Barbara Bonney; and a second opera, based on the novel *Silk* by Alessandro Barrico and also commissioned by San Francisco Opera, where the premiere is scheduled for September 2002. Now an exclusive Deutsche Grammophon recording artist, he has made recordings of symphonic music, chamber music, and jazz for all the major labels. In 1996 he was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II. Mr. Previn moved from his native Berlin to California as a child. He studied composition with Joseph Achron and Mario Castelnuovo-Tedesco and conducting with Pierre Monteux. He has had a lifelong interest in chamber music and as a teenager began to concentrate his efforts on the symphonic world in conducting and composition. Mr. Previn has appeared regularly with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood since his Tanglewood debut in 1977.

**Janice Watson**

Making her Tanglewood debut this evening, soprano Janice Watson made her Boston Symphony debut in performances of Vaughan Williams's *A Sea Symphony* under Roger Norrington's direction in March 1994. Ms. Watson was a student at the Guildhall School of Music and Drama and first came to prominence as winner of the Kathleen Ferrier Memorial Award; she has now sung with the leading orchestras and opera companies throughout Great Britain and is a regular soloist at the BBC Promenade concerts and the Edinburgh Festival. She has also sung at the Concertgebouw in Amsterdam, the Gulbenkian Foundation in Lisbon, the Tonhalle in Zurich, and the Musikverein in Vienna. Recent engagements have included the City of London Sinfonia under Richard Hickox, the London Symphony under both Bernard Haitink and Riccardo Chailly, and the London Philharmonic also under Mr. Haitink. Her recital work has included appearances in London's Wigmore Hall, in Paris, and at the Edinburgh and Wexford festivals. Recordings include Orff's *Carmina burana*, Poulenc's *Gloria*, Howells's *Missa Sabrinensis*, the role of Ellen Orford in Britten's *Peter Grimes* under Richard Hickox, and Helena in Britten's *A Midsummer Night's Dream* under Sir Colin Davis. This season's operatic engagements include Elettra in *Idomeneo* in Santa Fe, Ellen Orford for Welsh National Opera, Pamina at the Bavarian State Opera, Arabella in San Francisco, and Ellen Orford in her debut at the Vienna State Opera. Future engagements include debuts as Micaela with Lyric Opera of Chicago, as Ellen Orford with Netherlands Opera, as Countess Almaviva at the Monnaie in Brussels, and as Micaela with the Metropolitan Opera. She returns to English National Opera for the Countess and to San Francisco Opera as Jenůfa and as Eva in *Die Meistersinger von Nürnberg*.


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JACOB'S PILLOW DANCE FESTIVAL

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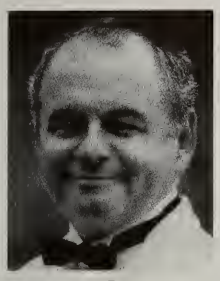
## Theodora Hanslowe

American mezzo-soprano Theodora Hanslowe made her Metropolitan Opera debut in 1994 as Rosina in Rossini's *The Barber of Seville,* returned to the Met for Stephano in Gounod's *Romeo et Juliette* in the 1995-96 season and Rosina in 1997-98, and in 1999-2000 sings the title role in Rossini's *La Cenerentola*, Nicklausse in *Les Contes d'Hoffmann*, and Rosina. Other highlights of her 1999-2000 season will include Ino in Handel's *Semele* for Boston's Handel & Haydn Society with Christopher Hogwood and a Bastille Day concert with the Grant Park Music Festival. Since 1994 Ms. Hanslowe has made debuts in opera houses throughout the world, including appearances in the title role of *La Cenerentola* with Montreal Opera, the Semperoper in Dresden, the Deutsche Oper am Rhein Düsseldorf, and Florida Grand Opera. As Rosina she has appeared with the Metropolitan Opera, the Festival du Musique de Strasbourg, Florida Grand Opera, Glimmerglass Opera, Opera Theatre of St. Louis, and New Israeli Opera in Tel Aviv. On the concert stage, Ms. Hanslowe made her Boston Symphony debut this past February in Britten's *Spring Symphony* under André Previn. Other recent performances have included Beethoven's Mass in C with Michael Tilson Thomas and the San Francisco Symphony, Mozart's *Requiem* with Raymond Leppard and the Indianapolis Symphony, Bach's B minor Mass with Boston Baroque (also recorded for Telarc), and Mahler's Symphony No. 8 with the Bilbao Symphony Orchestra. She made her Carnegie Hall debut in 1997 singing Berlioz's *Les Nuits d'été* with Hans Vonk and the Saint Louis Symphony. Ms. Hanslowe is also active in chamber music and recital. In 1998 she was invited by Carnegie Hall to make her New York recital debut in the Weill Recital Hall series, and she is a regular guest artist with the Chamber Music Society of Lincoln Center. A native of Ithaca, New York, Theodora Hanslowe holds a bachelor of arts degree from Cornell University and an artist diploma from Peabody Conservatory.

## Anthony Dean Griffey

American tenor Anthony Dean Griffey has been acclaimed for his appearances with leading opera theaters and symphony orchestras. This past December at San Francisco Opera he created the role of Mitch in the world premiere of André Previn's *A Streetcar Named Desire,* which was also recorded for Deutsche Grammophon. Last month, under Mr. Previn's direction, he appeared with the Boston Symphony in the world premiere at Tanglewood of the concert suite from that opera. In addition to recitals throughout the United States, other engagements in 1998-99 have included his Boston Symphony debut last February in Britten's *Spring Symphony* under André Previn; the chamber version of Mahler's *Das Lied von der Erde* with the Chamber Music Society of Lincoln Center, his New York City Opera debut as Lenny in Carlisle Floyd's *Of Mice and Men*, Metropolitan Opera performances as Sam Polk in Floyd's *Susannah* opposite Renée Fleming and Samuel Ramey, Handel's *Messiah* with the Philadelphia Orchestra, and Beethoven's Ninth Symphony with the Baltimore Symphony. At Tanglewood in 1996, while a Fellow at the Tanglewood Music Center, Mr. Griffey sang the title role of *Peter Grimes* with Seiji Ozawa conducting a TMC production marking the fiftieth anniversary of the opera's American premiere. That fall he joined Seiji Ozawa at the Saito Kinen Festival in Matsumoto, Japan, appearing as the Son in Poulenc's *Les Mamelles de Tirésias*, which was recorded by Philips. In February 1998 he traveled to Japan for the televised performance of Beethoven's "Ode to Joy" led by Seiji Ozawa to conclude the opening ceremonies of that year's Winter Olympics. Having joined the Metropolitan Opera Young Artist Development Program at the beginning of the 1994-95 season, Mr. Griffey made his Metropolitan Opera debut in April 1995 as the First Knight in *Parsifal*, subsequently appearing at the Met in *The Queen of Spades*, *Salome*, *Aida*, and *Billy Budd*, and in the title role of *Peter Grimes*. A native of High Point, North Carolina, and the recipient of numerous awards and honors, Mr. Griffey holds degrees from Wingate University, the Eastman School of Music, and the Juilliard School.

**Tanglewood Festival Chorus**
**John Oliver, Conductor**



Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan of music by Berlioz. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, including Berlioz's *Requiem*, Fauré's *Requiem*, and Tchaikovsky's opera *Pique Dame*, on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second, Third, and Eighth symphonies, Bartók's *The Miraculous Mandarin*, and Schoenberg's *Gurrelieder*, on Philips; and Mendelssohn's complete incidental music to *A Midsummer Night's Dream*, on Deutsche Grammophon. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's *Alto Rhapsody* and *Nänie* with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—"Joy to the World," on Sony Classical, and "We Wish You a Merry Christmas," on Philips—and the new RCA Victor album "A Splash of Pops" with Keith Lockhart and the Boston Pops Orchestra. The chorus is also featured with Keith Lockhart and the Boston Pops Orchestra on the RCA Victor disc "Holiday Pops."

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His first recording with that ensemble for Koch International includes three pieces written specifically for the Chorale—Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings*—as well as four works of Elliott Carter. The Chorale's latest recording for Koch includes Carter's remaining choral works. Mr. Oliver's appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in August 1985, led sub-

## TANGLEWOOD FESTIVAL CHORUS AUDITIONS
**Monday, September 13, at 6:30 p.m.**

The Tanglewood Festival Chorus, John Oliver, conductor, has openings in all sections for its 1999-2000 season with the Boston Symphony Orchestra. Music to be performed includes Mahler's Symphony No. 2, *Resurrection*, and Benjamin Britten's *War Requiem* under the direction of BSO Music Director Seiji Ozawa; Poulenc's *Stabat Mater* under BSO Principal Guest Conductor Bernard Haitink; and Holiday Pops performances under the direction of Boston Pops Conductor Keith Lockhart. Auditions will be held at Symphony Hall in Boston on Monday, September 13, at 6:30 p.m. To audition, or for further information, call (617) 638-9461.

scription concerts for the first time in December 1985, and conducted the orchestra most recently in July 1998. This past May, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan.

**The American Boychoir**
**James Litton, Director**
**Vincent Metallo, Associate Music Director**

Founded in Columbus, Ohio, in 1937, and now based in Princeton, New Jersey, the American Boychoir marked its sixtieth anniversary last season with activities including a special alumni reunion concert in Columbus and a gala benefit concert in Princeton featuring trumpet player Wynton Marsalis. Highlights of the ensemble's 1998-99 season have included performances of Beethoven's Ninth Symphony, Liszt's *Dante Symphony*, and Beethoven's *Missa Solemnis* all with the New York Philharmonic, Mahler's Symphony No. 3 with the Berlin Philharmonic, Britten's *Spring Symphony* this past February with André Previn and the Boston Symphony Orchestra, and a performance in this summer's Lincoln Center Festival. Last summer the American Boychoir served as artists-in-residence at the AmericaFest International Singing Festival for Men and Boys at St. John's University in Minnesota, where they gave concerts and led workshops for choirs and directors from the United States and abroad. The American Boychoir has an extensive "Arts in Education" outreach program that targets schools and communities nationwide. The group has traveled to West Virginia and Mississippi for residencies including workshops, assemblies, and concerts across those states. In their home state they have completed a two-year music education project involving students and teachers from New Brunswick, New Jersey, a project designed to revitalize the district's middle school music program. The American Boychoir has appeared several times on television, including NBC's "Today" and the award-winning PBS documentary "Journey of Butterfly," inspired by Cantor Charles Davidson's *I Never Saw Another Butterfly,* a 1968 memorial to the Holocaust survivors, written specifically for the American Boychoir. The American Boychoir can be heard on several of its own recordings, including *Sing!*, *Carol*, *Hymn*, and *By Request*. This year they will release a new recording on EMI/France of music by twentieth-century American composers. The choir is also featured in a live performance of Britten's *War Requiem* with Kurt Masur and the New York Philharmonic as well as on Jessye Norman's *In the Spirit*, Kathleen Battle's *Grace*, and the soundtrack of Rosie O'Donnell's 1998 movie *Wide Awake*. With Seiji Ozawa and the Boston Symphony Orchestra they have performed and recorded Tchaikovsky's *The Nutcracker* and *Pique Dame* and Mahler's Symphony No. 3. They first appeared with the BSO (as the Columbus Boychoir) in the American premiere under Erich Leinsdorf of Benjamin Britten's *War Requiem* at Tanglewood in July 1963.

**The American Boychoir**

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Kristopher Byrd
Christopher Chong
Henry Clapp
Alexander Cook
Nicholas Davis
Thomas J. DePaola
Kurt Doellinger
Jason Ernst
Mark Fields
Curtis Fonger
Devon Grant
Jonathan Gustafson
Justin Harris
Eugene Herring
Bryan Hobgood
Stephen Hood
Alexander Huguet
Matthew Lyman Jones
Ryan Kanarek
Christopher Laycock
Adam W. Lockamy
Jonathan J. Luff, Jr.
Michael Maliakel
Oren Margolis
Ryan McPeek
Justin Miller
Ned Milly
Ehren Minnich
George Potulov
Keith Rounds
Jonathan Slawson
Adrian Smith
Andrew Sparks
William Spencer
William Stowe
Anand Swaminathan
Michael Dominico Tedesco
Samuel Thienemann
Trevor Wallace
John P. Walsh IV
Teddy Williams
Colin Worf

**Tanglewood Festival Chorus**
**John Oliver, Conductor**

**Sopranos**
Carol Amaya
Emily Anderson
Annette Anfinrud
Barbara Berry
Sarah S. Brannen
Catherine Cave
Anna S. Choi
Lorenzee Cole
Kelly Corcoran
Patricia Cox
Sarah Dorfman Daniello
Carol E. Didget
Ann M. Dwelley
Maura Finn
Laura C. Grande
Isabel M. Gray
Kathy Ho
Mary Hubbell
Laura Kohout
Nancy Kurtz
Jane Circle Morfill
Kieran Murray
Johanna Schlegel
Pamela Schweppe
Suzanne Schwing
Joan P. Sherman*
Patricia J. Stewart
Sarah J. Telford
Angela M. Vieira

**Mezzo-sopranos**
Jennifer Anderson
Maisy Bennett*
Abbe Dalton Clark
Sue Conte
Diane Droste
Barbara Naidich Ehrmann
Paula Folkman
Debra Swartz Foote
Dorrie Freedman*
Tracey Fulgan
Irene Gilbride
Jessica A. Hanf
Evelyn Eshleman Kern
Donna Kim
Annie Lee
Suzanne D. Link
Gale Livingston
Fumiko Ohara
Roslyn Pedlar
Susan Quinn Pierce
Barbara M. Puder
Marian Rambelle
Kathleen Schardin
Rachel Shetler
Ada Park Snider
Julie Steinhilber
Amy K. Toner
Cindy Vredeveld
Jennifer Walker
Marguerite Weidknecht

**Tenors**
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Brad W. Amidon
John C. Barr
Richard A. Bissell
Jeff Boice
Stephen Chrzan
Andrew Crain
Tom Dinger
Carey D. Erdman
Andrew Gladstone
J. Stephen Groff
Michael Healan
Stanley Hudson
James R. Kauffman
Minjoo Larry Lee
Lance Levine
David Lin
Ronald Lloyd
Henry Lussier*
John Vincent MacInnis*
Ronald J. Martin
David Norris
John R. Papirio
Brian R. Robinson
Peter L. Smith
Kirk Sullivan
Martin S. Thomson
Kurt Walker
Andrew Wang
Joseph Y. Wang
Richard Harmon Witter
Benjamin Antes Youngman

**Basses**
Stephen Bloom
Bryan M. Cadel
Kirk Chao
Mark Gianino
Jay Gregory
Jeramie D. Hammond
Daniel R. Henry
Youngmoo Kim
John Knowles*
Bruce Kozuma
Leo J. Lipis
David K. Lones
Greg Mancusi-Ungaro
David Mazzotta
Stephen H. Owades*
Donald R. Peck
Peter Rothstein
Karl Josef Schoellkopf
Tomas Schuman
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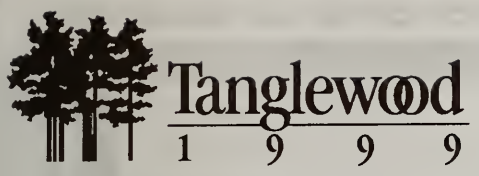

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**Bernard Haitink**, Principal Guest Conductor

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ALAN GILBERT conducting

WOLF — *Italian Serenade*
RONALD WILKISON, solo viola

BEETHOVEN — Piano Concerto No. 1 in C, Opus 15
Allegro con brio
Largo
Rondo: Allegro scherzando
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The Triton Fountain in the morning
The Fountain of Trevi at midday
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Pines Near a Catacomb
The Pines of the Janiculum
The Pines of the Appian Way

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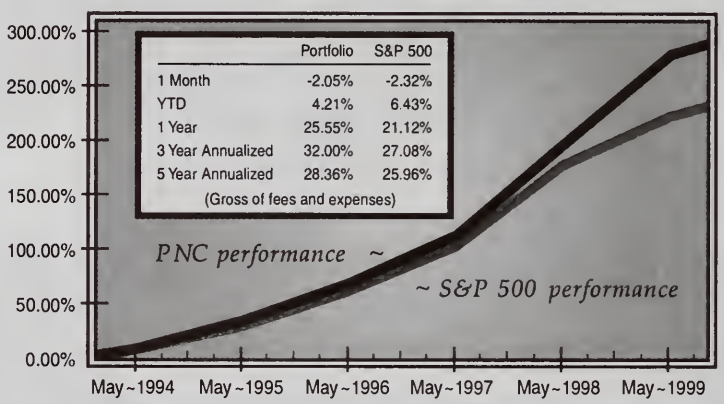


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## NOTES ON THE PROGRAM

**HUGO WOLF** (1860-1903)

***Italian Serenade***

*First performance: January 1904 in Vienna (string quartet version); January 29, 1904, by the Styrian Music Society (orchestral version)*

*First BSO performances: March 1905, Wilhelm Gericke cond.*

*This is the BSO's first Tanglewood performance (though it was performed here on August 11, 1991, by the conductorless Orpheus Chamber Orchestra)*

**LUDWIG VAN BEETHOVEN** (1770-1827)

**Piano Concerto No. 1 in C, Opus 15**

*First performance: 1798, Prague, Beethoven, piano soloist*

*First BSO performances: December 1895, Emil Paur cond., Marie Geselschap, soloist*

*First Tanglewood performance: July 4, 1965, Erich Leinsdorf cond., Claude Frank, soloist*

*Most recent Tanglewood performance: August 4, 1996, Seiji Ozawa cond., Richard Goode soloist*

**OTTORINO RESPIGHI** (1879-1936)

***The Fountains of Rome***

*First performance: February 10, 1918, Rome, Arturo Toscanini cond.*

*First BSO performances: November 1920, Pierre Monteux cond.*

*First Tanglewood performance: July 23, 1960, Pierre Monteux cond.*

*Most recent Tanglewood performance: August 3, 1979, Seiji Ozawa cond.*

***The Pines of Rome***

*First performance: December 24, 1924, Augusteo Orchestra, Bernardino Molinari cond.*

*First BSO performances: February 1926, Serge Koussevitzky cond.*

*First Tanglewood performance: August 3, 1950, Victor de Sabata cond.*

*Most recent Tanglewood performance: July 31, 1991, Carl St. Clair cond.*

As far back as the Renaissance, Italy has beckoned to composers from less predictably sunny climates. By the eighteenth and nineteenth centuries, the age of the "grand tour," travels in Italy were practically *de rigueur* for cultured souls, and compositions as diverse as Mendelssohn's *Italian* Symphony, Berlioz's *Roman Carnival* Overture, Liszt's *Italie* (the second volume of his *Années de Pèlerinage*), and Tchaikovsky's *Souvenir de Florence* live on as testimony of how strongly the south tugged at the hearts of northern composers.

In the case of **HUGO WOLF**, the lure of Italy remained largely a matter of fantasy—the fantasy of a mind that became tragically derailed in the course of his brief life. After a rocky start in composition, which included getting expelled from the Vienna Conservatory, he anchored his professional life in 1883 by becoming a music critic. Four years later, he resigned in order to devote himself to the composition of songs, of which he would eventually produce some three hundred. He composed these elegant miniatures fluently, and they were avidly embraced by recitalists. But other genres came less easily to him, and were accepted less willingly by others. Frustration in getting his operas and orchestral works performed plagued him throughout his life, and doubtless helped feed the paranoia that was among the symptoms of his progressive mental deterioration.

In fact, the *Italian Serenade* is the only piece of Wolf's apart from his songs that is regu-

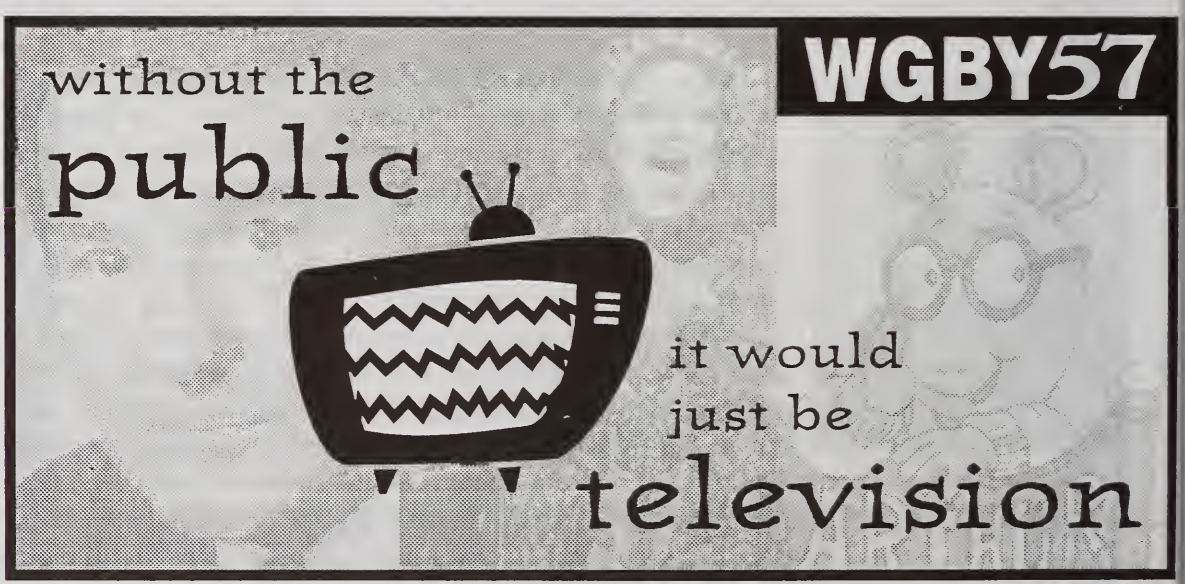
larly heard today. It was created as a single movement for string quartet, in 1887, but the composer soon decided to enlarge it into a multi-movement piece for small orchestra. He managed to jot down sketches for what would have been an ensuing Intermezzo (in 1894) and Tarantella (in 1897), but they are too fragmentary to merit editorial completion.

Fortunately, the Serenade's single extant movement, marked *Äusserst lebhaft* ("Very lively"), is a charming stand-alone in its own right. It unrolls as a sort of rondo, with histrionic sections (often featuring solo viola or cello, the latter in a "pleading" recitative) alternating with good-humored responses from the orchestra. Wolf's manuscript shows that he initially intended to spotlight the English horn as a prominent soloist; for some reason, he eventually decided to assign that instrument's passages to a solo viola instead.

What's Italian about the *Italian Serenade*? Nothing specific, though many would associate its buoyant carefree-ness with the Mediterranean, rather like Strauss's coeval symphonic poem *Aus Italien*, also a product of 1887. Shortly after his attempt at writing the Tarantella, Wolf actually made a trip to "The South" that had inspired him. In February of 1898, on leave from a stay in a mental asylum, he left for Trieste and the Adriatic coast; though it was then Austrian territory, the region was imbued with Italianate culture. It was a pleasant interlude, but soon after Wolf's return he tried to drown himself. His remaining years were spent almost entirely in an asylum—a fate in no way prefigured by the cloudless *Italian Serenade*.

**LUDWIG VAN BEETHOVEN**, who was not an avid traveler, never made it to Italy—but, in a sense, he met it halfway. When, in 1792, he moved to Vienna to seek his fortune as a pianist and composer, he immediately signed up for lessons with the eminent Franz Joseph Haydn. These proved unproductive, so Beethoven instead turned to two other composers for specialized training: Johann Georg Albrechtsberger (for the "learned style") and Antonio Salieri (for vocal composition). Salieri was the Imperial Music Director of the Austrian Court; along with Haydn, he was the city's most distinguished musical citizen, and his very position bespeaks the primacy that Italian style held at that moment.

Beethoven had already made a stab at writing a piano concerto when he was only thirteen, and he was already working on another as early as 1790, while still in Bonn. That would grow into his Piano Concerto No. 2, the earliest of his canonical five, but the second published. The C major piano concerto apparently dates from 1795, though Beethoven revised it considerably before its publication in 1801.



The concerto is a large-scale, festive work of post-Mozartiana, filled with splendid grandeur for the orchestra and considerable virtuosity for the soloist. The pianist, moreover, has the option of making the piece even larger and more virtuosic, since in 1804 Beethoven composed two different cadenzas for near the end of the first movement, one of which is positively immense and bizarrely fantastical.

The middle movement, its *alla breve* marking suggesting that the tempo indication of "Largo" should not be taken too broadly, is a tranquil rumination, always with the piano in the spotlight, that rather recalls the *Pathétique* Sonata, written at about the same time. The character of the finale, though entirely different, is just as carefully etched: a rough-hewn rondo whose lusty vigor, earthy humor, startling harmonic modulations, and almost rude alternations of dynamics announce that, even in such an early work as this, Beethoven's voice is unmistakable.

With so many northern Europeans seeking inspiration in Italy's history and culture, it is not surprising that Italian composers also found occasions to celebrate their native land. **OTTORINO RESPIGHI**'s most famous works—including not only the "Roman Triptych" from which the *Fountains of Rome* and *Pines of Rome* are drawn, but also his three suites of *Ancient Airs and Dances*—are infused with the Italian spirit. It is perhaps ironic that, following early studies in Bologna, Respighi began his professional career as first violist in the Imperial Orchestra of St. Petersburg. During the three years he spent there (with an interruption in the middle) he studied composition with Nikolai Rimsky-Korsakov, whose brilliant knack for orchestration was not lost on the young Respighi.

Following his stint in Russia, Respighi toured for nearly a decade as a concert violinist and as the violinist of a string quartet. He settled in Rome in 1913, assuming a position on the composition faculty at the prestigious Accademia Santa Cecilia. In 1924—the year in which he penned *Pines of Rome*—he was appointed the school's director, but wishing to devote himself more completely to his own compositions, he resigned two years later.

*Pines of Rome* was written as a sequel to his earlier successful tone poem *Fountains of Rome*, of 1916; both comprise four discrete movements relating to specific sites in the Eternal City. A third work, *Roman Festivals*, celebrating the large-scale festivities of Roman antiquity, would complete the "Roman Triptych" in 1928-29. It would prove far less popular than its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predecessors, its excesses uncomfortably echoing the aesthetics of Italian Fascism (for which the composer, incidentally, had little sympathy).

The scores for each of these works include descriptive paragraphs clarifying the "plot." Certainly they can serve as helpful guides, but readers should bear in mind the admonition of the composer's wife, Elsa, who in a book about her husband insisted that it was "a great error to consider these program music, however that is defined." In this connection, she points to the notebooks of their friend Claudio Guastalla, who stated: "I did not know Respighi when he composed the *Fountains of Rome*, but it was I who wrote the prefaces of the *Pines* and *Roman Festivals*, and I can vouch for the fact that I wrote them after the maestro had written the scores, and not before." He then goes on to describe how he would listen to Respighi play the pieces at the piano, during which he and Guastalla would jointly agree on the images that came to mind.

In any case, here is the descriptive preface for *Fountains of Rome*, probably Respighi's own:

> In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour when their characters are most in harmony with the surrounding landscape, or at which their beauty is most impressive to the observer.
>
> The first part of the poem, inspired by the **Fountain of Valle Giulia**, depicts a pastoral

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landscape: droves of cattle pass and disappear in the fresh, damp mists of the Roman dawn.

A sudden loud and insistent blast of horns about the trills of the whole orchestra introduces the second part, the **Triton Fountain**. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other, and mingling in a frenzied dance among the jets of water.

Next there appears a solemn theme, borne on the undulations of the orchestra. It is the **Fountain of Trevi** at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot drawn by seahorses and followed by a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance.

The fourth part, the **Fountain at the Villa Medici**, is announced by a sad theme which rises above the subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, the twittering of birds, the rustling of leaves. Then all dies peacefully into the silence of the night.

*Pines of Rome* is notable for two touches of unusual orchestration. This is surely the only composition to specify six *buccine*, those being ancient Roman spiraling trumpets used for ceremonial purposes; ever practical, the composer allowed that flugelhorns or other brass instruments may be substituted. *Pines of Rome* is also famous for the nightingale song in its Janiculum movement, an early example of integrating recorded sounds into an orchestral composition. In his score, Respighi suggests record R6105 of the Concert Record Gramophone Company as a source for the bird-call, although modern ensembles who do not otherwise adhere to the period-instrument movement have felt free to employ tapes of a nightingale of a more recent generation. Here is the Respighi/Guastalla preface:

**The Pines of the Villa Borghese**—Children are at play in the pine groves of the Villa


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Borghese. They dance round in circles; they play at soldiers, marching and fighting; they are intoxicated by their own cries like swallows at evening; they rush about. Suddenly the scene changes...

**Pines Near a Catacomb**—We see the shades of the pines fringing the entrance to a catacomb. From the depths, there rises the sound of mournful psalms, floating through the air like a solemn hymn, and mysteriously dispersing.

**The Pines of the Janiculum**—A shudder runs through the air: The pines on the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale sings.

**The Pines of the Appian Way**—Misty dawn on the Appian Way; solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth forward the Via Sacra, mounting in triumph to the Capitol.

—James M. Keller

James M. Keller is Program Editor of the New York Philharmonic and writes about music on staff at *The New Yorker*.

## GUEST ARTISTS

### Alan Gilbert

Making his Boston Symphony debut this evening, Alan Gilbert has emerged as one of his generation's most sought-after conductors. In January 2000 he becomes chief conductor and artistic advisor of the Royal Stockholm Philharmonic Orchestra, a prestigious appointment that comes exactly one year after his successful debut with that orchestra as part of its Mahler cycle. In North America Mr. Gilbert appeared this season with the orchestras of Atlanta, St. Louis, Vancouver, and Colorado, and the St. Paul Chamber Orchestra; he also made return engagements with the Baltimore and Cincinnati symphony orchestras, the Los Angeles Philharmonic, the Rochester Philharmonic, and the Aspen Music Festival. Equally active in Europe, he regularly conducts such orchestras as the Stockholm Philharmonic, the Orchestre de la Suisse Romande, the Tonhalle Orchestra, the Bamberg Symphony, and the Danish and Finnish radio orchestras. This season's European debuts included the City of Birmingham Symphony, the Gothenburg Symphony, and the Orchestre de Paris. He conducts Japan's NHK Symphony each year, has led the Tokyo and Sapporo symphony orchestras, and also led the China Broadcasting Symphony Orchestra in a nationally televised concert from Beijing. Mr. Gilbert was born in New York and began playing violin at a young age. His first teachers were his parents, both of them violinists in the New York Philharmonic. He continued his studies and participated in the Juilliard Pre-College program during high school. An accomplished violinist as well as conductor, he has performed extensively as a chamber musician and soloist and played for two years as a substitute violinist with the Philadelphia Orchestra. During the summer of 1993 he served as assistant concertmaster of the Santa Fe Opera Orchestra. While an undergraduate at Harvard University, Mr. Gilbert studied composition with Leon Kirchner, Peter Lieberson, and Earl Kim. During his Harvard years he served as assistant conductor of the Harvard-Radcliffe Orchestra and music director of Harvard's Bach Society Orchestra while also studying violin with Masuko Ushioda at the New England Conservatory of Music. At Harvard Mr. Gilbert earned a bachelor of arts degree with honors and was awarded the university's Sudler Prize and the Horblitt Award for Music Performance. Following the completion of his undergraduate work he continued his conducting studies with Otto-Werner Müller at Philadelphia's Curtis Institute of Music, where he earned at Artist's Diploma in conducting, and at the Tanglewood Music Center, where he twice received the Greve Foundation Fellowship for Conductors. In May 1994 he received his master of music degree from Juilliard, where he studied with Müller and served as conductor of the Juilliard Pre-College Symphony. Mr. Gilbert was appointed to the conducting staff of the Cleveland Orchestra in 1994 and held the post of assistant conductor from 1995 to 1997,

regularly conducting subscription and family concerts and also leading the orchestra each summer at the Blossom Music Festival. At the close of the 1996-97 season he completed a five-year appointment as music director of the Haddonfield Symphony in New Jersey. The recipient of numerous international conducting awards—including the American Symphony Orchestra League's Helen M. Thompson Award, the Sir Georg Solti Prize, and first prize in the International Competition for Musical Performance held in Geneva—Mr. Gilbert was awarded the prestigious Seaver/National Endowment for the Arts Conductors Award in October 1997; this award is granted every three years to exceptionally gifted American conductors chosen by a distinguished panel of managers and conductors of major American orchestras.

**André Watts**

André Watts burst upon the music world at sixteen, when Leonard Bernstein chose him to make his debut with the New York Philharmonic in a nationally televised Young People's Concert. Then, two weeks later, Bernstein asked him to substitute at the last minute for the ailing Glenn Gould in performances of Liszt's E-flat piano concerto with the New York Philharmonic. Today, more than thirty years later, his performances each year bring him to every corner of the globe. His continuing involvement with television—including the first full-length recital in the history of television, which was also the first solo recital on "Live From Lincoln Center"—is unique in the field of classical music. In the 1987-88 season, PBS broadcast his twenty-fifth anniversary concert from Lincoln Center, including concertos by Beethoven, Liszt, and Rachmaninoff with Zubin Mehta and the New York Philharmonic. More recently he appeared in a special program highlighting the 38th annual Casals Festival in Puerto Rico, aired nationally on the Arts & Entertainment network in January 1995, and for which he received an Emmy nomination in the category of Outstanding Individual Achievement in Cultural Programming. Mr. Watts is an active recording artist. His latest compact disc release features both Liszt piano concertos and MacDowell's Piano Concerto No. 2 with Andrew Litton and the Dallas Symphony on Telarc; this follows his acclaimed Telarc debut disc pairing Tchaikovsky's Piano Concerto No. 1 and Saint-Saëns' Concerto No. 2 with Yoel Levi and the Atlanta Symphony. Other recent discs include "The Chopin Recital" and "The Schubert Recital," both on Angel/EMI. This past season, in addition to his performances with orchestras across the United States and Canada, Mr. Watts hosted the thirtieth-anniversary gala of the Chamber Music Society of Lincoln Center in a "Live From Lincoln Center" telecast and also joined the Chamber Music Society on an east coast tour in the spring. Also highlighting his season were recitals in Germany, performances with Finland's Tampere Philharmonic and the Bern Symphony Orchestra, and recitals in California, New York, Houston, Chicago, Philadelphia, San Francisco, St. Louis, and Japan. In addition to performing benefit concerts for a variety of causes, Mr. Watts has taken a leadership role in his involvement with "Classical Action: Performing Arts Against AIDS," donating a portion of each fee from each U.S. engagement, and doubling his contribution if the presenting organization matches that amount. Classical Action then allocates these funds to AIDS services in the presenters' communities. A much-honored artist who has played before royalty in Europe and heads of government all over the world, André Watts was chosen to receive the Avery Fisher Prize in 1988. At twenty-six he was the youngest person ever to receive an honorary doctorate from Yale University, and in 1984 the Peabody Conservatory of Johns Hopkins University honored him with its Distinguished Alumni Award. In May 1997 his alma mater again recognized his accomplishments by presenting him with an honorary doctorate. In addition he has received honorary degrees from the University of Pennsylvania, Miami University of Ohio, Albright College, Brandeis University, Trinity College, and the Juilliard School of Music. Mr. Watts made his first Boston Symphony appearances in January 1969 and appeared with the orchestra most recently at Tanglewood last summer.

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BEETHOVEN — Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso
Molto vivace—Presto—Tempo I—Presto—Tempo I
Adagio molto e cantabile—Andante moderato—Tempo I—Andante—Adagio
Presto—Allegro ma non troppo—Vivace—Adagio cantabile—Allegro moderato—Allegro—Allegro assai—Presto—Allegro assai—Allegro assai vivace, alla marcia—Andante maestoso—Adagio ma non troppo, ma divoto—Allegro energico, sempre ben marcato—Allegro ma non tanto—Prestissimo

CHRISTINE GOERKE, soprano
FLORENCE QUIVAR, mezzo-soprano
JON VILLARS, tenor
PAUL PLISHKA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text and translation begin on page 46.

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## NOTES ON THE PROGRAM

### LUDWIG VAN BEETHOVEN (1770-1827)
**Symphony No. 9 in D minor, Opus 125**

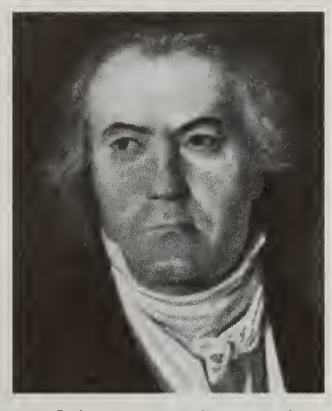
*First Performance: May 7, 1824, Kärntnerthor Theater, Vienna, with the deaf composer on stage beating time, but Michael Umlauf cond.; Henriette Sontag, Karoline Unger, Anton Haitzinger, and Joseph Seipelt, vocal soloists*

*First BSO performance: March 1882, Georg Henschel cond.*

*First Tanglewood performance: August 4, 1938, to inaugurate the Music Shed, Serge Koussevitzky cond.; Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon, soloists; Cecilia Society chorus, Arthur Fiedler, cond.*

*Most recent Tanglewood performance: August 30, 1998, Mstislav Rostropovich cond.; Margaret Jane Wray, Stephanie Blythe, Stuart Neill, and Egils Silins, soloists; Tanglewood Festival Chorus, John Oliver, cond.*

Friedrich Schiller's ode *An die Freude* (*To Joy*), written in 1785 and published the following year, spoke directly to the new desire for spiritual freedom and secular reform that followed the spread of Enlightenment ideals to German-speaking countries. Its vision of world brotherhood and its message of reconciliation expressed in quasi-religious terms appealed to the young and idealistic. Almost immediately, composers began setting the text to music—more than forty settings are known, mostly for voice and piano, but also for various choral combinations. In 1793 Schiller received word from a friend in Bonn that a young composer there was undertaking yet another setting of the poem; of the results he anticipated from the twenty-three-year-old **LUDWIG VAN BEETHOVEN**, the friend wrote, "I expect something perfect, for as far as I know him he is wholly devoted to the great and sublime." If Beethoven did actually complete a musical setting of Schiller's ode in the early 1790s, it has been completely lost. But the notion of working out a musical version of the poem that spoke so strongly to him remained, to reach fruition three decades later in the powerful culmination of his last symphony.



He began work on the symphony—largely in response to an invitation from the Philharmonic Society of London to come to England in the winter of 1817-18 and bring two new symphonies—in the middle of a difficult and frustrating decade during which he composed less than at any other comparable period in his life. He had produced no symphonies after the Seventh and Eighth in 1812; his deafness had become nearly total, and his concern with difficult family matters (a legal battle to win the guardianship of his nephew) distracted his attention. In any case, the work on the new symphonies—he originally planned two, though only one was completed—was slow and difficult. He put the project aside for nearly five years, during which time he composed his last three piano sonatas, the *Missa Solemnis*, the *Consecration of the House* Overture, and the *Diabelli* Variations. When he returned to the symphonic sketches in the summer of 1822 he still hoped to write two sibling works, but by the following year he had settled on one, a symphony in D minor. By the beginning of 1823, the first movement was substantially finished; the rest was rather fully outlined by the end of the year. But the problem of a conclusion was worrisome; he was torn between two possibilities—a choral finale setting Schiller's ode which would end the D minor symphony in the major key, or a purely instrumental finale which would be largely, if not entirely, in the minor—quite different both musically and emotionally. (In the end, the sketch for the purely instrumental

ending was recast and used in the A minor string quartet, Opus 132.) Even when he had definitively decided on the choral finale and had, in fact, invented the familiar hymnlike tune that served as its main theme and substantially composed the instrumental variations that mark its first appearance, he still agonized over the proper way of introducing voices into what was, up to that point, a purely instrumental work. As his amanuensis Schindler recalled: "One day he burst into the room and shouted to me: 'I have it! I have it!' He held his sketchbook out to me so that I could read: 'Let us sing the song of the immortal Schiller'; then a solo voice began the Hymn to Joy."

Beethoven finally settled on a slightly different formulation of the text for the baritone's recitative, but the basic idea remained: disavowal of the past and a conscious welcome turning to something new. When actually setting Schiller's poem, Beethoven paid scant attention to literary propriety. He used, in the end, less than half of the text and freely rearranged the parts he did use so as to highlight and underline his musical architecture. Two passages in particular—one beginning "*Freude, schöner Götterfunken*" (the opening line) and the other, "*Seid umschlungen, Millionen*" (from the end of the first stanza)—are projected with themes designed to combine fugally and reappear at significant points of musical articulation. This treatment of the text has, on occasion, aroused the opprobrium of critics such as the nineteenth-century Mozart biographer Oulibicheff, who complained that Beethoven treated the sublime excerpts from Schiller's ode like scraps of an Italian opera libretto. Of course, after three decades of considering the poem as a subject for music, Beethoven's treatment far transcended a simple musical setting of the text designed to project its words from beginning to end. Rather he sought to capture the essence of Schiller's utopian striving for Elysium, something he could better accomplish in a purely musical treatment.

The symphony opens with its first theme gradually appearing out of a mysterious introduction hinting at indescribable vastness. No orchestral beginning was more influential throughout the nineteenth century, though no composer ever surpassed Beethoven in the suggestive

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power of this opening. Throughout the lengthy first movement, which is filled with a rich cornucopia of musical ideas and developments, we are never allowed to stray for long from the powerful reminder that this symphony is in a minor key, with all of the emotional elements that fact conjures up. The brilliant second movement, too, a gigantic, demonic scherzo, remains in the home key of D minor, fiercely reiterating the mood of the first movement. Even the timpani, which play the most prominent solo role in this movement, emphasize the minorness of the key. Rather than being tuned in the normal fashion to the tonic and dominant notes (D and A), they are most strikingly tuned to high and low F, the characterizing third degree of the minor scale, thus forcibly recalling, every time they play, that the key is D minor or its close relative F. Here, though, there is an important contrast in the middle section, where, for the first time in the symphony, D major appears, projecting a mood of pure, human joy; but it is cancelled by the return of the fugal scherzo.

The slow movement, richly evocative in its delicate lyricism, presents variations on a theme with a welcome warmth of emotion. This was the last of the major thematic ideas in the symphony to come to Beethoven, who was well advanced on the other movements before beginning this one. The key is B-flat, a close relative of D minor; a second, slightly faster theme appears in D major, but the brighter key is never strongly emphasized and finally slips back into the first key. The alternating variation themes become progressively more lush and ornate, sweetly consoling. But at the first sound of the finale, a "fanfare of terror," all sweetness and light is swept away. Beethoven creates a consciously ugly dissonance to introduce his public search for a way to turn the minor-key darkness of the opening movements into major-key affirmation. Cellos and double basses sing an operatic recitative calling up and summarily rejecting themes from each of the earlier movements (though there is an evident tinge of regret in the rejection of the third-movement theme). In a number of sketches for this section, Beethoven actually wrote words under the bass line, as if the instruments themselves were to sing out the reasons for their rejection of each theme, but in the end he allowed the inherent


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dramatic quality of the melodic line to stand alone. Then a new theme, emphatically major-key (it keeps hinging on the note F-sharp, the characteristic third step of the D major scale), simple, singable, even hymnlike, appears cautiously at first; it is welcomed by the rest of the orchestra, which begins a set of variations. Real progress seems to be underway when all this, too, is swept away by the return of the "fanfare of terror" made even more consciously ugly (Beethoven included every single note of the D minor scale in this chord). Here, at last, the baritone solo intervenes with the words Beethoven composed to introduce Schiller's poem: "Let us tune our voices in more pleasant and more joyful song." And, as the poem unfolds, the music to which Beethoven sets it also solves the problems raised by the earlier movements: the liberating power of joy, its reconciling effect on humanity, are expressed in music that works its way to one of the most powerful affirmations ever composed, Beethoven's sturdy, confident answer to the questions posed by the opening of the symphony.

—Steven Ledbetter

Steven Ledbettter was program annotator of the Boston Symphony Orchestra from 1979 to 1998.

**Text to the finale of Beethoven's Ninth Symphony, based on Schiller's ode, "To Joy"**

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere anstimmen,
Und freudenvollere.

O friends, not these tones;
Rather, let us tune our voices
In more pleasant and more joyful song.

*—Beethoven*

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful even in death.

Lust was given to the Serpent,
And the Cherub stands before God.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen
Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt

Muss ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?

Such ihn überm Sternenzelt!
Über Sternen muss er wohnen.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?

Such ihn überm Sternenzelt!
Brüder—überm Sternenzelt

Muss ein lieber Vater wohnen.

Freude, Tochter aus Elysium!
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt

Muss ein lieber Vater wohnen.
Freude, schöner Götterfunken,
Tochter aus Elysium!
Freude, schöner Götterfunken!

As joyously as His suns fly
Across the glorious landscape of the
heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the
stars
Surely a loving Father dwells.

Do you fall headlong, ye Millions?
Have you any sense of the Creator,
World?
Seek him above the canopy of the stars!
Surely he dwells beyond the stars.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.

Be embraced, ye Millions!
This kiss to the whole world!

Do you fall headlong, ye Millions!
Have you any sense of the Creator,
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Seek him above the canopy of the stars!
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Where your gentle wings abide.

Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the
stars
Surely a loving Father dwells.
Joy, beauteous, godly spark,
Daughter of Elysium!
Joy, beauteous, godly spark!

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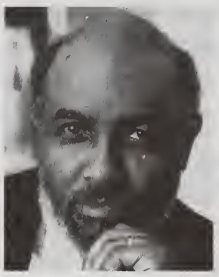
## GUEST ARTISTS

### James DePreist



Widely esteemed as one of America's leading conductors, James DePreist has been music director of the Oregon Symphony since 1980. He also serves as music director of the Monte Carlo Philharmonic and was principal guest conductor of the Helsinki Philharmonic. As a guest conductor he has appeared with such major North American orchestras as the Atlanta Symphony, Baltimore Symphony, Boston Symphony, Chicago Symphony, Detroit Symphony, Houston Symphony, the Juilliard Orchestra, the Los Angeles Philharmonic, Minnesota Orchestra, Montreal Symphony, National Symphony, New York Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony, and Seattle Symphony. He has also had a long-standing association with the Aspen Music Festival. Mr. DePreist's tenure with the Oregon Symphony has been a period of exceptional artistic growth for the orchestra, which has further expanded its audience through a successful series of recordings for Delos and Koch. The conductor's discography also includes a continuing Shostakovich symphony cycle with the Helsinki Philharmonic on Delos and Ondine, and numerous recordings for BIS with the Malmö Symphony, of which he was chief conductor from 1991 to 1994, and the Royal Stockholm Philharmonic. Born in Philadelphia in 1936, and the nephew of contralto Marian Anderson, Mr. DePreist pursued studies in composition with Vincent Persichetti at the Philadelphia Conservatory and earned bachelor of science and master of arts degrees from the University of Pennsylvania. In 1962, while on a State Department tour of Bangkok, he contracted polio. Making a partial recovery, he went on to win a first prize in the 1964 Dimitri Mitropoulos International Conducting Competition and was then selected by Leonard Bernstein to be an assistant conductor of the New York Philharmonic for the 1965-66 season. From 1967 through 1970 he lived in the Netherlands, where he made a highly acclaimed European debut with the Rotterdam Philharmonic in 1969, in which year he was also awarded a Martha Baird Rockefeller grant. Concert engagements soon followed in Stockholm, Amsterdam, Berlin, Munich, Stuttgart, Belgium, and Italy. In 1971 Antal Dorati chose him to become associate conductor with the National Symphony Orchestra in Washington, D.C. In 1976 he became music director of the Quebec Symphony, remaining there until 1983. Mr. DePreist made his Boston Symphony debut at Tanglewood in August 1973; he made his BSO subscription series debut in November 1997 and appeared with the orchestra most recently last summer. James DePreist has been awarded fifteen honorary doctorates and has authored two books of poetry. An elected fellow of the American Academy of Arts & Sciences and the Royal Swedish Academy of Music, he is also a recipient of the Insignia of Commander of the Order of the Lion of Finland.

### Christine Goerke

Soprano Christine Goerke made her Boston Symphony debut as soloist in the Opening Night performance of Beethoven's Ninth Symphony last September in Symphony Hall. Last summer also brought debut appearances with Christoph Eschenbach and the Chicago Symphony at the Ravinia Festival, with Michael Tilson Thomas and the San Francisco Symphony, and in Mendelssohn's *Elijah* with the Montreal Symphony, as well as a return to the Saito Kinen Festival in Poulenc's *Dialogues of the Carmelites* under Seiji Ozawa. Her 1998-99 season also included a return to the Metropolitan Opera in *Lohengrin*, her debut at the Bastille Opera in Paris as Vitellia in Mozart's *La clemenza di Tito*, debuts with both Seattle Opera and Cincinnati Opera as Donna Elvira in *Don Giovanni*, and her debut with Seattle Opera in *Dialogues of the Carmelites*. Ms. Goerke's extensive collaboration with the late Robert Shaw included her Carnegie Hall debut as soprano soloist in Britten's *War Requiem*, performances of Mahler's Eighth Symphony with the Cleveland Orchestra, and recordings for Telarc of Brahms's *Liebeslieder Waltzes*, Poulenc's *Stabat Mater*, and Szymanowski's *Stabat Mater*. An alumna of the Metropolitan Opera's Young Artist Development Program, Ms. Goerke was featured during the Met's 1997-98 season as Donna Elvira. She has also appeared in *Die Zauberflöte* with the New Japan Philharmonic under Seiji Ozawa, with Opera Theater of St. Louis as the Female Chorus in Britten's

*The Rape of Lucretia*, and at Glimmerglass Opera as Juno in *La Calisto*. In the summer of 1997 she was acclaimed for her portrayal of the title role of Gluck's *Iphigénie en Tauride* at Glimmerglass, subsequently repeating that role at New York City Opera. The recipient of a 1996 ARIA award, Ms. Goerke has also received the George London Award and was a winner of the Palm Beach Opera Vocal Competition and the Liederkranz Society Vocal Competition, among other honors. The 1999-2000 season finds Ms. Goerke returning to the Paris Opera as Alice Ford in a new production of *Falstaff*, to the Metropolitan Opera for *Götterdämmerung* with James Levine, and to the Saito Kinen Festival as Countess Almaviva in *Le nozze di Figaro* under Seiji Ozawa. Future engagements include debuts at San Francisco Opera and Houston Grand Opera, as well as returns to the Metropolitan Opera, Bastille Opera, and Seattle Opera.

**Florence Quivar**

The American mezzo-soprano Florence Quivar is a regular guest with the world's leading opera companies, orchestras, and music festivals. Ms. Quivar will begin her 1999-2000 season singing Mahler's *Resurrection* Symphony in October with Seiji Ozawa and the Boston Symphony Orchestra, to be repeated in Paris and Cologne in May 2000. In November she returns to the Atlanta Symphony for Bartók's *Bluebeard's Castle* and repeats her highly acclaimed recital of music by African-American composers for the Philadelphia Chamber Music Society. In January and February 2000 she makes her Houston Grand Opera debut under Christoph Eschenbach as Brangäne in David Hockney's production of *Tristan und Isolde*. In March she sings her first Laura in *La Gioconda*, opposite Jane Eaglen with the Orchestra of St. Luke's and the Collegiate Chorale at Carnegie Hall. April brings a return to the Philadelphia Orchestra for Mahler's *Kindertotenlieder*, followed by performances at the Kennedy Center with Leonard Slatkin and the National Symphony of Verdi's *Requiem*. Besides her many appearances at the Metropolitan Opera, she has also appeared with London's Royal Opera, Los Angeles Music Center Opera, the Hamburg State Opera, Bavarian State Opera, Seattle Opera, at Bologna's Teatro Comunale, and at the Salzburg Festival. Ms. Quivar's appearances with the world's great orchestras and conductors reflect her extensive repertoire. Among her many recordings are "Ride On, King Jesus," a solo album of spirituals for Angel/EMI; Verdi's *Luisa Miller* and Stravinsky's *Oedipus Rex* under James Levine; Mahler's Eighth Symphony with Seiji Ozawa and the Boston Symphony; the Verdi *Requiem* with Sir Colin Davis; *Porgy and Bess* with Lorin Maazel and the Cleveland Orchestra; Verdi's *Un ballo in maschera* with Herbert von Karajan; Handel's *Messiah* with Andrew Davis; Berlioz's *Roméo et Juliette* with Charles Dutoit; and Virgil Thomson's *Four Saints in Three Acts*. A native of Philadelphia, Ms. Quivar is a graduate of the Philadelphia Academy of Music and a former member of the Juilliard Opera Theater. She is a winner of the National Opera Institute Award, the Baltimore Lyric Opera Competition, and the Marian Anderson Vocal Competition. Ms. Quivar made her Boston Symphony debut in December 1976 and appeared with the BSO most recently in Beethoven's Ninth Symphony last September.

**Jon Villars**

Making his Boston Symphony debut this afternoon, the young dramatic tenor Jon Villars has already collaborated with such leading conductors as Claudio Abbado, Daniel Barenboim, Pierre Boulez, Kurt Masur, Zubin Mehta, Giuseppe Sinopoli, and Michael Tilson Thomas on stage at the Salzburg Festival, Florence's Maggio Musicale, and Lyric Opera of Chicago, as well as in concert with such ensembles as the Berlin Philharmonic, New York Philharmonic, and San Francisco Symphony. Acclaimed for his portrayal of Bacchus in Strauss's *Ariadne auf Naxos*, he will sing that role for his debuts at La Scala and at the Vienna Staatsoper. Further in the future he will add the Emperor in *Die Frau ohne Schatten* to his Strauss repertoire. Other roles in Mr. Villars's future include Aeneas in *Les Troyens* in new productions at both the Salzburg Festival and the Bayerische Staatsoper, and his first Don José in *Carmen*, at the Monnaie in Brussels. Other roles have included Calaf in *Turandot*, Rodolfo in *La bohème*,

and the title roles in Massenet's *Werther* and Stravinsky's *Oedipus Rex*. His concert repertory also includes Mahler's *Das Lied von der Erde*, which he has performed with Pierre Boulez and Giuseppe Sinopoli; and Mahler's Eighth Symphony, which he has sung with Michael Tilson Thomas, David Zinman, and, on the occasion of his European concert debut, Vladimir Ashkenazy. This season he sings Mahler's Eighth Symphony for his debut with the Royal Concertgebouw Orchestra under Riccardo Chailly and for a return engagement with the Berlin Philharmonic under Bernard Haitink. His first Berlin Philharmonic appearance was as the Drum Major in concert performances of Berg's *Wozzeck* under Claudio Abbado. Mr. Villars's 1999-2000 season also brings performances with Rome's Santa Cecilia Orchestra of Beethoven's *Missa Solemnis* under Wolfgang Sawallisch and Beethoven's Ninth Symphony under Myung-Whun Chung. He also performs the *Missa Solemnis* in Madrid and Valencia, and the Ninth Symphony with the Atlanta Symphony Orchestra. Mr. Villars made his New York Philharmonic debut in Penderecki's *Seven Gates of Jerusalem* conducted by Kurt Masur as part of the Lincoln Center Festival. He has performed the Verdi *Requiem* with several American orchestras. Born in Panama City, Florida, Jon Villars studied at the Juilliard School and is the winner of numerous awards, including the 1995 Metropolitan Opera National Council Auditions.

**Paul Plishka**

A leading singer with the Metropolitan Opera since 1967, bass Paul Plishka also appears regularly with major opera companies across North America. European performances have brought him to Geneva, Munich, La Scala, Hamburg, Barcelona, Vienna, Berlin, Zurich, Paris, Lyon, Marseille, and London's Covent Garden. Highlights of his 1999-2000 season include performances with the Metropolitan Opera in *Aida*, *Lucia di Lammermoor*, *Otello*, *L'elisir d'amore*, *Il barbiere di Siviglia*, *Le nozze di Figaro*, and *Tristan und Isolde*. Other engagements include ten performances as Dulcamara in *L'elisir d'amore* with Chicago Lyric Opera and *Adelia* with the Opera Orchestra of New York in Carnegie Hall. Mr. Plishka's artistry was recognized in 1992 when he received the Pennsylvania Governor's Award for Excellence in the Arts; several years earlier he was inducted into the Hall of Fame for Great American Opera Singers in a celebration at the Academy of Vocal Arts in Philadelphia. Mr. Plishka has sung well over 1,000 performances at the Metropolitan Opera; he celebrated his twenty-fifth anniversary with that company in the 1992-93 season, singing the title role of Verdi's *Falstaff* for the first time. He is also renowned for his appearances in the title role of *Boris Godunov*. In addition to concert appearances with orchestras across North America, he has traveled to Geneva for *Benvenuto Cellini* and to Barcelona for *Simon Boccanegra*. He has sung *Boris Godunov* in Kiev and has toured with La Scala to Japan and Korea. Mr. Plishka has an extensive discography on Angel, ABC, Columbia, Erato, London, RCA, and Vox. His recording of Verdi's *Requiem* with Robert Shaw and the Atlanta Symphony won a Grammy as Best Classical Album in 1988. Other recordings include *Luisa Miller* and *Le nozze di Figaro* with James Levine and the Metropolitan Opera, Beethoven's Ninth Symphony with André Previn and the London Philharmonic, and Stravinsky's *The Rake's Progress* as recorded at the Saito Kinen Festival with Seiji Ozawa. Born and raised among the Ukrainian community in Old Forge, Pennsylvania, Paul Plishka attended Montclair State College in New Jersey and began his musical studies with the Paterson Lyric Opera Theater in New Jersey. At twenty-three he won first place in the Baltimore Opera Auditions. He also won a prize in the Metropolitan Opera Regional Auditions, soon joining the Met's National Company and then the parent company, which remains his professional home to this day. Mr. Plishka made his Boston Symphony debut at Tanglewood in July 1968 and appeared with the orchestra most recently in December 1995, as Nick Shadow in *The Rake's Progress* under Seiji Ozawa's direction.

To read about the **Tanglewood Festival Chorus**, see page 27.

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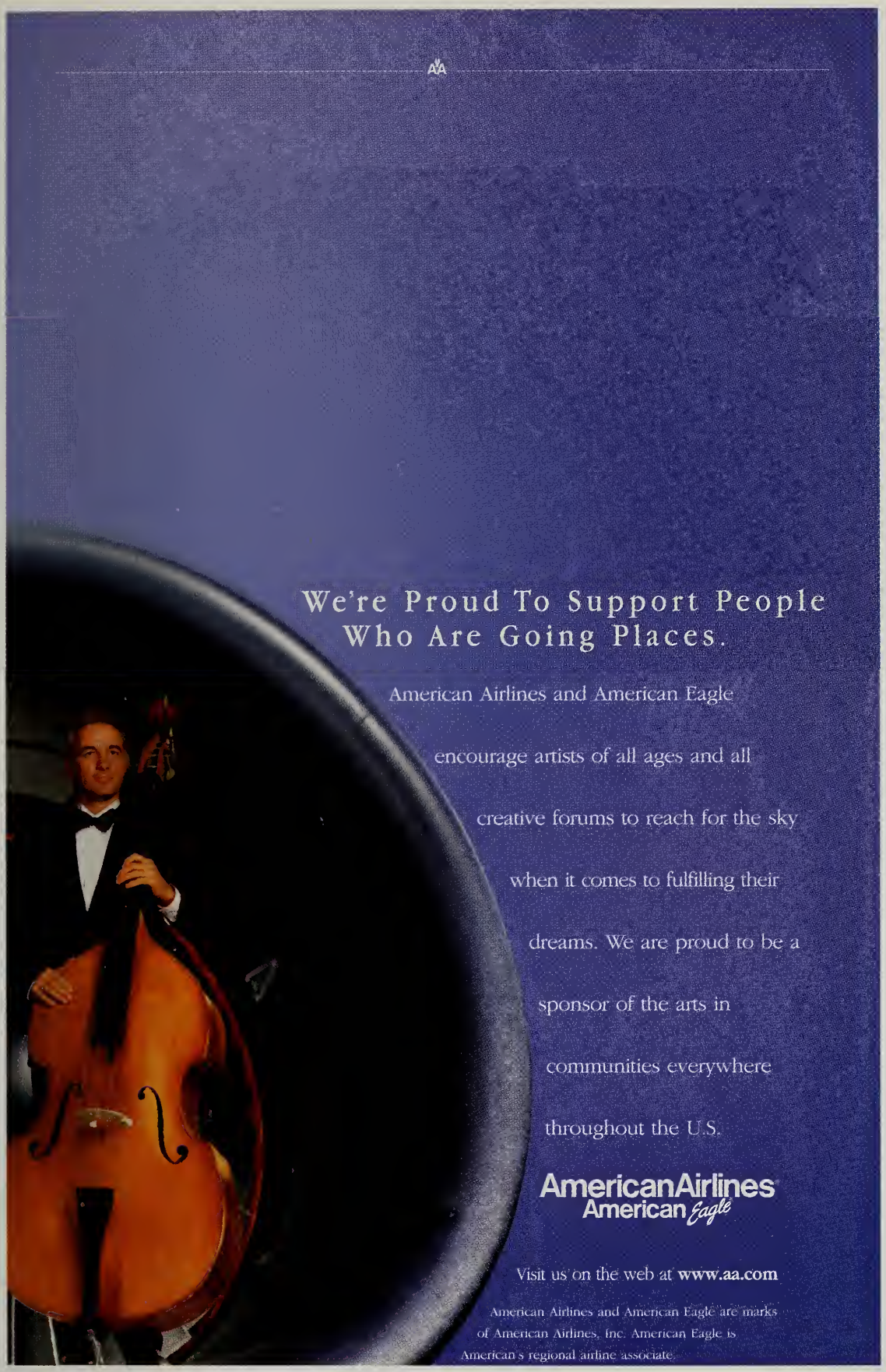
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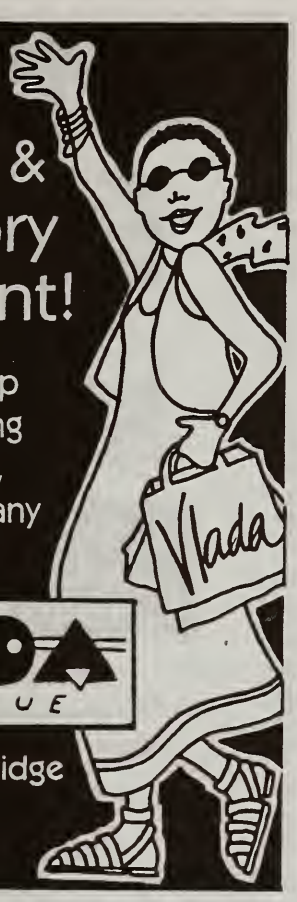


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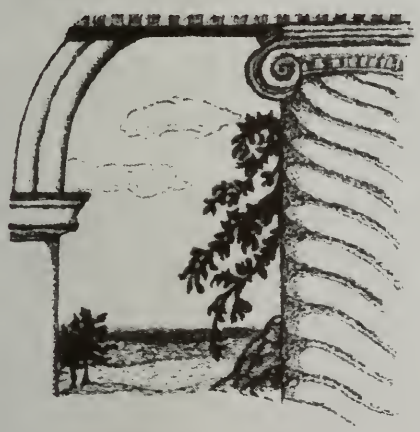

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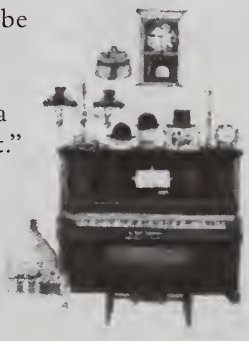

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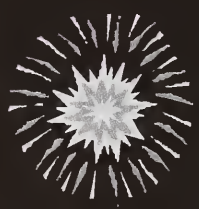

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www.astonmagna.org. Baroque and Classical Chamber music on period instruments. Saturdays @ 6pm thru 8/7.

**Barrington Stage Company**
Sheffield, (413) 528-8888
www.barringtonstageco.org. Marni Nixon, 7/30 & 7/31. *Spunk* by Zora Neale Hurston, 7/21-8/8. *Tea*, 8/11-29, *St. Nicholas*, 8/5-22.

**Berkshire Artisans/Lichtenstein Center for the Arts,** Pittsfield, (413) 499-9348
www.berkart@taconic.net
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**Berkshire Botanical Garden**
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www.berkshirebotanical.org. Open daily 10-5, *Sculpture in the Garden* thru 9/12. *Imagination in the Garden* 8/7-8.

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Sheffield, (413) 229-1800 www.choralfest.org. 225 voices, soloists & Springfield Symphony, Mozart Requiem, 7/31, Beethoven 9th Sym., 8/7, 8pm.

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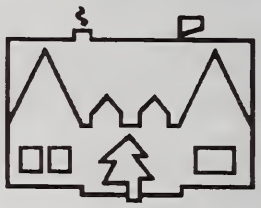

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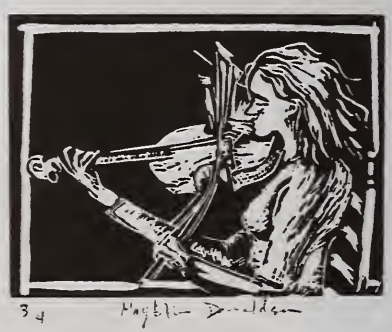

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# DAYS IN THE ARTS

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The Boston Symphony Orchestra gratefully acknowledges the following contributors to Days in the Arts 1999: William E. & Bertha E. Schrafft Charitable Trust, Sarah G. McCarthy Memorial Foundation, Irene E. & George A. Davis Foundation, Abraham Perlman Foundation, Cambridge Community Foundation, Boston Globe Foundation, the John H. O'Brien, Jr., Memorial Scholarship Fund, and many individuals who generously support the program. In addition, the program receives funding from the Associated Grantmakers of Massachusetts Summer Fund.

Days in the Arts, a summer program of the Boston Symphony Orchestra at Tanglewood in cooperation with 32 school departments throughout Massachusetts, offers middle school students from diverse backgrounds an unparalleled opportunity to discover the world of the arts.

Utilizing the natural and cultural richness of the Berkshires, students participate in daily arts workshops, attend performances, visit museums, and enjoy informal activities such as swimming and "new games." Participating area cultural institutions include the Berkshire Theatre Festival, Chesterwood, Clark Art Institute, Jacob's Pillow Dance Festival, Shakespeare & Co., Williams College Museum of Art, and the Norman Rockwell Museum.

Tanglewood

Fassino/Design

## AUGUST AT TANGLEWOOD

**Sunday, August 1, at 2:30**
**The Leonard Bernstein Memorial Concert**

TANGLEWOOD MUSIC CENTER ORCHESTRA
GUSTAV MAHLER YOUTH ORCHESTRA
SEIJI OZAWA, conductor
YO-YO MA, cello
YURI BASHMET, viola
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BARTÓK *The Miraculous Mandarin*
STRAUSS *Don Quixote*

---

**Tuesday, August 3, at 8:30**

DAWN UPSHAW, soprano
GILBERT KALISH, piano
with THOMAS MARTIN, clarinet
J. WILLIAM HUDGINS, vibes
NORMAN FISCHER, cello
LUKAS FOSS, conductor

Songs by IVES, KERNIS, SEEGER, MUSTO, GOLIJOV, and others
FOSS *Time Cycle*

---

**Wednesday, August 4, at 8:30**
TANGLEWOOD ON PARADE
(Afternoon events begin at 2 p.m. Fireworks follow the concert.)
BOSTON SYMPHONY ORCHESTRA
BOSTON POPS ORCHESTRA
TANGLEWOOD MUSIC CENTER ORCHESTRA
SEIJI OZAWA, CLAUDIO ABBADO, KEITH LOCKHART, and JOHN WILLIAMS, conductors

WAGNER Overture to *Tannhäuser*
BERLIOZ "Romeo Alone–Festivities at the Capulets" from *Romeo and Juliet*
RODGER-ANDERSON Selections from *South Pacific*
ELLINGTON *Mood Indigo*; *It Don't Mean a Thing*
WILLIAMS Music from *Star Wars–The Phantom Menace*
TCHAIKOVSKY *1812* Overture

---

**Friday, August 6, at 6 (Prelude)**

MEMBERS OF THE BSO
HUGH HINTON, piano

Music of MOZART, HANDEL, GANDOLFI, and STRAUSS

---

**Friday, August 7, at 8:30**

BOSTON SYMPHONY ORCHESTRA
JEFFREY TATE, conductor
ARIEL SHAMAI, violin
PINCHAS ZUKERMAN, violin and viola

BRITTEN *Sinfonia da Requiem*
MOZART *Sinfonia concertante* in E-flat for violin, viola, and orchestra
DVOŘÁK Romance in F minor for violin and orchestra
ELGAR *In the South* (*Alassio*), Overture

---

**Saturday, August 7, at 8:30**

GUSTAV MAHLER YOUTH ORCHESTRA
CLAUDIO ABBADO, conductor

MAHLER Symphony No. 7

---

**Sunday, August 8, at 2:30**

BOSTON SYMPHONY ORCHESTRA
ROBERT SPANO, conductor
DAWN UPSHAW, soprano

MOZART Overture and Ballet Music from *Idomeneo*
BENJAMIN *A Mind of Winter*
STRAVINSKY Anne Trulove's aria from *The Rake's Progress*
COPLAND Laurie's Song from *The Tender Land*
MOZART Symphony No. 41, *Jupiter*

---

**Wednesday, August 11, at 8:30**

FREIBURG BAROQUE ORCHESTRA
THOMAS QUASTHOFF, bass-baritone

ALL-MOZART PROGRAM
To include concert arias, Leporello's Catalogue Aria from *Don Giovanni*, the *Sinfonia concertante* in E-flat for oboe, clarinet, horn, and bassoon, and Symphony No. 40

---

**Friday, August 13, at 6 (Prelude)**

MEMBERS OF THE BSO
GARRICK OHLSSON, piano

Music of TAN DUN and SCHUMANN

---

**Friday, August 13, at 8:30**

BOSTON SYMPHONY ORCHESTRA
HANS GRAF, conductor
ALICIA DE LARROCHA, piano

ALL-MOZART PROGRAM
Symphony No. 19
Piano Concerto No. 19 in F, K.459
Six German Dances
Symphony No. 33

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**Saturday, August 14, at 8:30**

BOSTON SYMPHONY ORCHESTRA
ILAN VOLKOV, conductor
GARRICK OHLSSON, piano

CARTER *A Celebration of some 100x150 notes*
CHOPIN Piano Concerto No. 1
SCHUMANN Symphony No. 4 (original version)

**Sunday, August 15, at 2:30**

BOSTON SYMPHONY ORCHESTRA
HANS GRAF, conductor
JEAN-YVES THIBAUDET, piano

TCHAIKOVSKY *The Tempest*
RACHMANINOFF *Rhapsody on a Theme of Paganini*
TCHAIKOVSKY Symphony No. 2, *Little Russian*

**Tuesday, August 17, at 7 and**
**Wednesday, August 18, at 7**
**(Open Dress Rehearsals)**
**Thursday, August 19, at 8:30 and**
**Saturday, August 21, at 2:30**

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS AND ORCHESTRA
ROBERT SPANO, conductor
DAVID KNEUSS, director
JOHN MICHAEL DEEGAN and SARAH G. CONLY, design

PUCCINI *Gianni Schicchi* (fully-staged)

**Friday, August 20, at 6 (Prelude)**

MEMBERS OF THE BSO
ELIZABETH WRIGHT, piano

Music of RAVEL, SAINT-SAËNS, and FAURÉ

**Friday, August 20, at 8:30**

CHARLES DUTOIT, conductor
JOSHUA BELL, violin
ANN HOBSON PILOT, harp

ROUSSEL *The Spider's Feast*
DEBUSSY *Danses sacrées et profane* for harp and orchestra
CHAUSSON *Poème* for violin and orchestra
SAINT-SAËNS *Introduction and Rondo capriccioso* for violin and orchestra
BIZET Symphony in C

**Saturday, August 21, at 8:30**

THE PHILADELPHIA ORCHESTRA
WOLFGANG SAWALLISCH, conductor
LEIF OVE ANDSNES, piano

DVOŘÁK *Carnival* Overture
SCHUMANN Piano Concerto
BRAHMS Symphony No. 1

**Sunday, August 22, at 2:30**

BOSTON SYMPHONY ORCHESTRA
CHARLES DUTOIT, conductor
NELSON FREIRE, piano

STRAVINSKY *Danses concertantes*
CHOPIN Piano Concerto No. 2
TCHAIKOVSKY Symphony No. 4

**Friday, August 27, at 6 (Prelude)**

MEMBERS OF THE BSO

Music of PAULUS and BEETHOVEN

**Friday, August 27, at 8:30**

BOSTON SYMPHONY ORCHESTRA
ANDRÉ PREVIN, conductor
JANICE WATSON, soprano
THEODORA HANSLOWE, mezzo-soprano
ANTHONY DEAN GRIFFEY, tenor
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor
AMERICAN BOYCHOIR, JAMES LITTON, director

BRITTEN *Spring Symphony*
BEETHOVEN Symphony No. 4

**Saturday, August 28, at 8:30**

BOSTON SYMPHONY ORCHESTRA
ALAN GILBERT, conductor
ANDRÉ WATTS, piano

WOLF *Italian Serenade*
BEETHOVEN Piano Concerto No. 1
RESPIGHI *Fountains of Rome*; *Pines of Rome*

**Sunday, August 29, at 2:30**

BOSTON SYMPHONY ORCHESTRA
JAMES DEPREIST, conductor
CHRISTINE GOERKE, soprano
FLORENCE QUIVAR, mezzo-soprano
JON VILLARS, tenor
PAUL PLISHKA, bass-baritone
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

BEETHOVEN Symphony No. 9

**Monday, August 30, at 8:30**

BOSTON POPS CONCERT
JOHN WILLIAMS, conductor

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# TANGLEWOOD MUSIC CENTER 1999 PERFORMANCE SCHEDULE

**Wednesday, June 30, at 8:30 p.m.**
**The Phyllis and Lee Coffey Fund Concert**
Tanglewood Music Center Orchestra
Seiji Ozawa and Conducting Fellows conducting
BEETHOVEN, BARTÓK, BRAHMS

**Sunday, July 4, at 10 a.m. (Theatre)**
Vocal & Instrumental Chamber Music

**Monday, July 5, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal Chamber Music

**Monday, July 5, at 8:30 p.m.**
Music for Brass Choir

**Tuesday, July 6, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Wednesday, July 7, at 5 p.m. and 8:30 p.m. and Thursday, July 8, at 5 p.m. and 8:30 p.m.**
String Quartet Marathon

**Sunday, July 11, at 10 a.m.**
Vocal & Instrumental Chamber Music
To include BACH Cantata No. 140, Seiji Ozawa conducting

**Sunday, July 11, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Monday, July 12, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Monday, July 12, at 8:30 p.m.**
TMCO Windwinds, Brass, and Percussion
Conducting Fellows conducting–Music of Debussy, Stravinsky, Strauss, and Hindemith

**Saturday, July 17, at 2:30 p.m.**
**Endowed concert made possible by the generosity of an anonymous donor**
Tanglewood Music Center Orchestra
James Conlon and Conducting Fellows conducting; Jennifer Ringo, soprano
DEBUSSY, MOZART, WAGNER, BERG

**Sunday, July 18, at 10 a.m.**
Vocal & Instrumental Chamber Music

**Sunday, July 18, at 6 p.m.**
BUTI Orchestra, Lan Shui conducting
WEBER, TAN DUN, PROKOFIEV

**Sunday, July 18, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Monday, July 19, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Monday, July 26, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Saturday, July 31, at 2:30 p.m.**
BUTI Orchestra, David Hoose conducting
BEETHOVEN, SHOSTAKOVICH

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**JULY 23–27**
**Made possible by the generous support of Dr. Raymond and Hannah H. Schneider**

**Friday, July 23, at 2:30 p.m.‡**
"New Generation East": Tan Dun conducting–Music of Chin, Prabowo, Chan, and Qigang Chen

**Friday, July 23, at 4:30 p.m. (Theatre)**
Film presentation on Toru Takemitsu

**Friday, July 23, at 11 p.m. (Theatre)**
TAN DUN *Red Forecast*
Tan Dun, conductor; Susan Botti, soprano; Michael Newman, video artist

**Saturday, July 24, at 2:30 p.m.‡**
George Benjamin and David Robertson conducting–Music of Benjamin, Donatoni, and Vivier

**Saturday, July 24, at 11 p.m. (Theatre)**
George Benjamin, piano, improvising to a silent film

**Sunday, July 25, at 10 a.m.**
"Young Generation West": Stefan Asbury conducting–Music of Heim, Sanchez-Gutierrez, Guerrieri, Jalbert, and Vrebalov

**Sunday, July 25, at 8:30 p.m.‡**
"Vocal Calligraphy": Stefan Asbury conducting–Music of Zuidam, Chen Yi, Sheng, Rehnqvist, Chin, and Kim

**Monday, July 26, at 8:30 p.m.‡**
**The Margaret Lee Crofts Endowed Concert**
Tanglewood Music Center Orchestra
Tan Dun, George Benjamin, and Stefan Asbury conducting–Music of Gordon, Benjamin, Wing-fai Law, Mertl, and Takemitsu

**Tuesday, July 27, at 8:30 p.m.***
*THE FROMM CONCERT AT TANGLEWOOD* (Theatre)
Boston Musica Viva
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‡FCM Prelude Concert

**Sunday, August 1, at 10 a.m.**
Vocal Chamber Music

**Sunday, August 1, at 2:30 p.m. (Shed)***
*Leonard Bernstein Memorial Concert*
**To benefit the Tanglewood Music Center**
Tanglewood Music Center Orchestra
Gustav Mahler Youth Orchestra
Seiji Ozawa conducting; Yo-Yo Ma, cello; Yuri Bashmet, viola; Tanglewood Festival Chorus
BARTÓK *The Miraculous Mandarin*
STRAUSS *Don Quixote*

**Sunday, August 1, at 7 p.m.**
BUTI Vocal Program, Ann Howard Jones conducting–SCHUMANN, MENDELSSOHN, MOZART

**Sunday, August 1, at 8:30 p.m.**
**(Chamber Music Hall**; free admission)
Instrumental Chamber Music

**Monday, August 2, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Monday, August 2, at 8:30 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Wednesday, August 4 (Shed)***
**Sponsored by Filene's and GE Plastics**
*TANGLEWOOD ON PARADE*
**To benefit the Tanglewood Music Center**
Afternoon events begin at 2 p.m.
Gala concert at 8:30 p.m. (Shed)
Tanglewood Music Center Orchestra
Boston Symphony Orchestra
Boston Pops Orchestra
Seiji Ozawa, Claudio Abbado, Keith Lockhart, and John Williams conducting
WAGNER, BERLIOZ, WILLIAMS, and TCHAIKOVSKY *1812* Overture

**Thursday, August 5, at 8:30 p.m.**
TMC Fellows and Members of the Gustav Mahler Youth Orchestra
Instrumental Chamber Music

**Saturday, August 7, at 11 a.m.**
**Sponsored by BerkshireBank**
Family Concert (free admission)
Conducting Fellows conducting

**Sunday, August 8, at 10 a.m.**
Vocal & Instrumental Chamber Music
To include BACH Cantata No. 57, Craig Smith conducting

**Sunday, August 8, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Monday, August 9, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Monday, August 9, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Thursday, August 12, at 8:30 p.m.**
Instrumental Chamber Music

**Saturday, August 14, at 11 a.m.**
**Sponsored by Newman's Own**
Family Concert (free admission)
Conducting Fellows conducting

**Saturday, August 14, at 2:30 p.m.**
BUTI Orchestra, Joseph Silverstein conducting
BERLIOZ, PISTON, BRAHMS

**Sunday, August 15, at 10 a.m.**
Instrumental Chamber Music

**Sunday, August 15, at 8:30 p.m.**
Instrumental Chamber Music

**Monday, August 16, at 1 p.m.**
**(Chamber Music Hall**; free admission)
Vocal & Instrumental Chamber Music

**Monday, August 16, at 8:30 p.m.**
Vocal & Instrumental Chamber Music

**Tuesday, August 17, at 7 p.m.* and**
**Wednesday, August 18, at 7 p.m.***
**(Open Dress Rehearsals)**
**Thursday, August 19, at 8:30 p.m.***
**Saturday, August 21, at 2:30 p.m.* (All Theatre)**
TMC Vocal Fellows and Orchestra
Robert Spano conducting
David Kneuss, director; John Michael Deegan and Sarah G. Conly, design
PUCCINI *Gianni Schicchi* (fully staged)

**Sunday, August 22, at 8:30 p.m.**
**The Dr. Raymond and Hannah H. Schneider Concert, Endowed in Perpetuity**
Tanglewood Music Center Orchestra
André Previn and Conducting Fellows conducting; Joan Kwuon, violin
BRAHMS, RACHMANINOFF
Preceded at 6:30 by Special Prelude Concert: STRAVINSKY Vocal & Instrumental Chamber Music

**Schedule and programs subject to change.**

All performances held in Seiji Ozawa Hall unless otherwise noted. Unless otherwise indicated, seating for TMC performances is unreserved; admission available one hour before concert time, at $10 for orchestra concerts and $6 for other performances. (Friends of Tanglewood at the $75 level or higher are admitted without further contribution.)

Additional TMC events may be scheduled throughout the summer. Complete weekly information is available at the Tanglewood Main Gate or by calling (413) 637-5230.

*Tanglewood ticket required; available at the Tanglewood box office.

## TANGLEWOOD MUSIC CENTER ENDOWMENT CONTRIBUTORS

Tanglewood Music Center Fellows pay no tuition and are offered free room and board. Their residency at Tanglewood is underwritten largely through annual and endowed Fellowships. The TMC faculty includes many of the world's finest musical artists, some of them teaching through the generosity of donors who have endowed Artists Positions. The Tanglewood Music Center gratefully acknowledges the endowment support of the contributors represented below.

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*Of the $130-million goal, $85 million is earmarked to build and strengthen the BSO's endowment and to preserve its exceptional facilities, including historic Symphony Hall and Tanglewood.*

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# POPS AT TANGLEWOOD

## BOSTON POPS ESPLANADE ORCHESTRA

## KEITH LOCKHART, CONDUCTOR

## 114th SEASON

Monday evening, August 30, 1999, at 8:30

## ARTISTS

In January 1980 **John Williams** was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad, The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-seven Academy Award nominations, most recently for *Saving Private Ryan*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

Actor **Larry Pine** has numerous credits in theater, film, and television. On stage he has appeared in *The Chemistry of Change* for Playwrights Horizons & Women's Project, *Mizlansky/Zilinsky* at Manhattan Theatre Club, and *Bus Stop* at Circle in the Square, and in numerous other productions, among them *Angels in America*, *Uncle Vanya*, *Talk Radio*, *Alice in Wonderland*, *The End of the World*, *Night of the Iguana*, and *Endgame*. Mr. Pine's film credits include Woody Allen's Summer Project '99, *Sunday*, *Dead Man Walking*, *The Ice Storm*, *Girl 6*, *The Jury*, *Celebrity*, and *Addicted to Love*, among many others. On television, he has been seen in *Oz*, *Law and Order*, *New York Undercover*, *Miami Vice*, *One Life to Live*, *As the World Turns*, *Pete and Pete*, and *New York News*. In addition, he has a recurring role (Barry Shire) in *All My Children* and appeared in the 1998 mini-series *A Will of Their Own*. This is Larry Pine's first Boston Pops appearance.

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Monday evening, August 30, 1999, at 8:30,
at Tanglewood

JOHN WILLIAMS conducting

*Cowboys* Overture — Williams

The Reivers (an old man reminisces) — Williams
Text by William Faulkner
Narration adapted by Irving and Harriet Ravetch
LARRY PINE, narrator

Theme from *Seven Years in Tibet* — Williams
Martha Babcock, cello solo

*1941* March — Williams

INTERMISSION

Excerpts from *Hook* — Williams
The Banquet Scene—The Face of Pan—
Flight to Neverland

Now, Voyager — Steiner-Williams
Laura — Raksin-Morley
Tamara Smirnova, violin solo

Excerpts from *Star Wars: The Phantom Menace* — Williams
Flag Parade—Anakin's Theme—Duel of the Fates

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*Conductor*
*Julian and Eunice Cohen*
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Tamara Smirnova
Nurit Bar-Josef
Bo Youp Hwang
Ikuko Mizuno
Amnon Levy
Nancy Bracken
Aza Raykhtsaum
Valeria Vilker Kuchment
Bonnie Bewick
James Cooke
Victor Romanul
Catherine French
Wendy Putnam
Xing Ding
Sae Shiragmai

**Second Violins**
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Gerald Elias
Laura Park
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Maynard Goldman
Sandra Kott

**Violas**
Ronald Wilkison
Robert Barnes
Michael Zaretsky
Marc Jeanneret
Mark Ludwig
Joseph Pietropaolo
Kenneth Stalberg
Jean Haig

**Cellos**
Martha Babcock
Sato Knudsen
Luis Leguía
Carol Procter
Owen Young
Ronald Lowry
Theresa Borsodi
William Rounds

**Basses**
Lawrence Wolfe
Edwin Barker
Robert Caplin
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Joseph Holt
Gregory Koeller

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Fenwick Smith
Marianne Gedigian

**Piccolo**
Iva Milch

**Oboes**
Mark McEwen
Laura Ahlbeck

**English Horn**
Robert Sheena

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Thomas Martin
Scott Andrews

**Bass Clarinet**
Gary Gorczsyca

**Bassoons**
Ronald Haroutunian
Roland Small

**Contrabassoon**
Gregg Henegar

**Horns**
Richard Sebring
Jonathan Menkis
Jay Wadenpfuhl
Richard Mackey
James Sommerville

**Trumpets**
Thomas Rolfs
Bruce Hall
Steven Emery
Gregory Whitaker

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Norman Bolter
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## ARTISTS

### Branford Marsalis

Born into a distinguished New Orleans musical family on August 26, 1960, Branford Marsalis is the son of pianist/music educator Ellis Marsalis and brother of Wynton, Delfeayo, and Jason. Branford played the alto saxophone during his formative years and while studying at Boston's Berklee College of Music. In 1981 he played in Art Blakey's Jazz Messengers and the following year began playing with a small band led by his brother Wynton. During this period Branford switched instruments, taking up both soprano and tenor saxophones. He also played on record dates with such artists as Miles Davis and Dizzy Gillespie. After three years in his brother's band, Mr. Marsalis began a period of musical searching. In 1984, he released *Scenes In the City*, his first album for Columbia Jazz, beginning a very successful jazz career. He also made successful forays into the pop world with artists such as the Grateful Dead, Sting, and Bruce Hornsby. In 1990, Branford recorded his first quartet album, *Crazy People Music*, later winning a Grammy in 1993 for Best Jazz Instrumental Performance, Individual or Group, for his album *I Heard You Twice The First Time*, and another in 1994 (Best Pop Instrumental Performance for "Barcelona Mona," a single he recorded with Bruce Hornsby for the Olympics in Spain). His 1993 trio album, *Bloomington*, was hailed as a landmark in contemporary jazz, and 1994's debut album from Buckshot LeFonque, Branford's unique amalgam of jazz and hip-hop, similarly broke new musical ground. He was nominated for another Grammy in 1995, in the category of Best Pop Instrumental Performance, for his stirring rendition of "The Star-Spangled Banner," on which he once again teamed with Bruce Hornsby, this time for Ken Burns' memorable PBS series "Baseball." *The Dark Keys* (1996) was a further step in Branford's jazz explorations, while a second Buckshot album, *Music Evolution*, was released in 1997.

In 1992, Branford Marsalis became the host of "JazzSet," a weekly NPR series featuring live jazz performances from venues throughout the world. This year the popular syndicated program won the Achievement in Radio Award (AIR) for Best Syndicated Show. Also in 1992, Mr. Marsalis became the leader of the "Tonight Show" house band, a position he held for six years. More recently, he joined the faculty of Michigan State University in East Lansing, Michigan, where he teaches in the school's jazz studies department. He has also begun working as a Creative Consultant with Columbia Records' Jazz Department, signing new talent and providing creative input into the development of several artists on the label. In that capacity, the first album he produced for the label was David Sanchez's *Obsesión*, which received a Grammy nomination for Best Latin Jazz Performance. Other projects that he has produced include forthcoming albums by singer Frank McComb and pianist Joey Calderazzo. *Requiem*, Mr. Marsalis's most recent album and his first quartet album in nine years, is a tribute to pianist Kenny Kirkland, Branford's friend and colleague for nearly twenty years, whose sublime performances on the new album proved to be his last recorded work.

## Dianne Reeves

In her singing, Dianne Reeves draws upon a world of influences: Africa, Brazil, and the Caribbean; gospel and r&b; and classic and contemporary pop. Her powerful storytelling instinct surfaced in 1982, when her autobiographical hit *Better Days* conveyed the message of hope that sparks all her work. A Blue Note/EMI recording artist since 1987, Ms. Reeves has earned three Grammy nominations and a vast international audience her albums (ten to date) have created. It stretches from New York to London, Berlin to Brazil, and to Japan, where she sings regularly at the Blue Note clubs in Tokyo, Yokohama, and Osaka, as well as at festivals. Her 1997 return to New Morning, the preeminent jazz club of Paris, resulted in the best-selling compact disc *New Morning*, issued by French Blue Note. Born in Detroit in 1956 and raised in Denver, Dianne Reeves lost her father to cancer when she was two. But her grandmother, mother, aunt, and sister gave her a sense of unshakable fortitude. Music was another gift from her family. Her father had been a singer; her mother played trumpet; an uncle, Charles Burrell, was a bassist with the Colorado Symphony; and her cousin is the celebrated keyboardist, composer, and arranger George Duke, who would later become her record producer as well. As a child, Ms. Reeves studied piano, which became the source of her rich harmonic awareness. In junior high, she and other black children in Denver participated in one of the country's first school bussing programs, travelling into hostile white neighborhoods. Then thirteen, she joined other students—black, white, and Hispanic—in trying to educate their elders through assemblies and a concert to show how music cuts across racial boundaries. At sixteen, Ms. Reeves sang with her high school band at a National Association of Jazz Education convention in Chicago. One of the people who heard her was trumpeter Clark Terry, who become one of her mentors and invited her to sing with his all-star group. In 1976, after several years of singing in local clubs, Dianne Reeves moved to Los Angeles. With interest in straight-ahead jazz singing on the wane, she joined the Latin fusion group Caldera and met keyboardist Eduardo (Eddie) del Barrio, a lasting friend with whom she has co-written some of her most powerful songs. She also sang with Night Flight, an experimental jazz band led by pianist Billy Childs, who became her musical director for ten years. Ms. Reeves recorded her first two albums—*Welcome to My Love* (1982) and *For Every Heart* (1985)—for Palo Alto. During that time, she also wrote and recorded *Better Days*, a recollection of her grandmother that she has since expanded into a gospel-influenced narrative about her youth. In 1987 she became the first vocalist to sign with the reac-

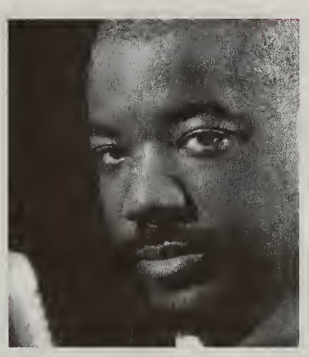
### Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. Staffed by volunteers, the Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 4 p.m. Monday through Friday, from 9 a.m. to 4 p.m. on Saturday, and from noon to 5 p.m. on Sunday, with additional hours Friday and Saturday evenings from 6 p.m. until twenty minutes after the concert. The Visitor Center is also open during concert intermissions, and for twenty minutes after each concert. In June and September the Visitor Center is open only on Saturdays and Sundays, from 10 a.m. to 4 p.m. There is no admission charge.

tivated Blue Note label. Her recordings include *Dianne Reeves* (1987), *Never Too Far* (1989), *I Remember* (1991), *Art and Survival* (EMI, 1994), *Quiet After the Storm* (1995, Grammy-nominated), *The Grand Encounter* (1996), *That Day* (1997, also Grammy-nominated), and *Rivers* (1999). The current year finds Dianne Reeves joining the Lincoln Center Jazz Orchestra as a guest in several special Duke Ellington projects, including a concert at the White House, a PBS television series, and tours of the United States and Europe. She was also featured in a special on CBS's "Sunday Morning" and in May 1999 made her debut with the Boston Pops Orchestra under Keith Lockhart, a performance taped for PBS's "Evening at Pops" series.

**Kevin Mahogany**



Kevin Mahogany did not become interested in singing until he attended college, where he discovered Broadway-style shows. His musical artistry, however, had awakened long before. By the time he was fourteen, Mr. Mahogany was teaching clarinet while attending the Charlie Parker Foundation in his hometown of Kansas City. He also studied piano and became an accomplished baritone saxophonist, performing with three jazz bands while still in high school. Influenced by the sounds of Memphis, Motown, and rock and roll, he established two ensembles as well as a jazz choir between 1976 and 1981, when he graduated with a BFA in music and English drama. When he began concentrating on his vocal talents, he found them more versatile and artistically satisfying, and he developed the ability to blur the line between singer and instrumentalist. Since joining the Warner label in 1995, Kevin has released *Kevin Mahogany* (1996) and *Another Place, Another Time* (1997), establishing himself as one of the first truly gifted jazz vocalists in years. A member of the cast brought together by Clint Eastwood for the 1997 recording of Malpaso's *Eastwood After Hours*, Mr. Mahogany portrayed a Big Joe Turner character in Robert Altman's film *Kansas City*. More recently *Another Place, Another Time* was a *Jazziz* Critics' Pick, and the readers' polls of both *Jazziz* and *Down Beat* named Kevin Mahogany Best Male Vocalist of 1998. This is Kevin Mahogany's first appearance at Tanglewood.

## New Black Eagle Jazz Band

At the forefront of the traditional jazz scene, the New Black Eagle Jazz Band—Tony Pringle (cornet and leader), Peter Bullis (banjo and manager), Billy Novick (clarinet and alto and soprano saxophones), Eli Newberger (tuba), "Pam" Pameijer (drums), Bob Pilsbury (piano), and Stan Vincent (trombone)—has earned accolades from audiences and critics alike. The Black Eagles are not merely a "revivalist" band, nor do they simply try to recreate verbatim the classics of yesteryear. Each of the seven members of the group has a strong musical personality, which can be expressed either individually or as one voice in the ensemble's characteristically rich and varied choruses. This enables them to treat songs from the 1920s with new insights, always keeping the music fresh and invigorated. One of the group's hallmarks has been its huge and diverse repertoire. The band has long been a pioneer in researching and performing some of the less familiar music of the classic jazz era. Currently consisting of more then 600 tunes, the band's songbook not only includes numbers by the early New Orleans masters—King Oliver, Louis Armstrong, and Jelly Roll Morton—but also the music of Duke Ellington, Fats Waller, and even some originals. Since its formation in 1971, the band has appeared in countless festivals, concerts, and clubs all over North America and Europe, and its recordings (including the Grammy-nominated *On the River*) receive airplay all over the world. The New Black Eagle Jazz Band has made more than three dozen recordings, on the Philips, GHB, Stomp Off, and Black Eagle labels. The ensemble is making a return Tanglewood appearance, having performed in the 1994, 1995, and 1997 Tanglewood jazz festivals.

## A "Special Focus" Exhibit at the Tanglewood Visitor Center: Seiji Ozawa and the Boston Symphony Orchestra: A 25-Year Partnership

Steve J. Sherman

Now completing his twenty-sixth season as the Boston Symphony Orchestra's music director, Seiji Ozawa has now surpassed Serge Koussevitzky as the longest-serving music director in BSO history. To celebrate Mr. Ozawa's twenty-fifth anniversary as music director, the BSO Archives has mounted an exhibit in the Tanglewood Visitor Center that examines and illustrates not only many highlights of his tenure with the BSO, but also his education and early life, his experiences as a student at Tanglewood, and his appointment as the orchestra's thirteenth music director. In addition to items preserved in the BSO Archives, the exhibit also draws on materials lent by the Ozawa family.

Photo by Egone

This summer will also mark the 125th anniversary of the birth of the legendary BSO music director Serge Koussevitzky, who was born July 26, 1874. A portion of the Tanglewood Visitor Center exhibit is devoted to Koussevitzky's tenure as BSO music director.

**Dave Brubeck**

Born on December 6, 1920, in Concord, California, jazz legend Dave Brubeck is equally distinguished as a composer and pianist. Studies at the College of the Pacific and with composer Darius Milhaud at Mills College led to his founding, with fellow students, the experimental Jazz Workshop Ensemble, which recorded in 1949 as the Dave Brubeck Octet. Later, in 1958, the combination of Dave Brubeck with drummer Joe Morello, double bassist Eugene Wright, and alto saxophonist Paul Desmond quickly achieved an overwhelming popular success as the Dave Brubeck Quartet. The Quartet's experimentation with time signatures unusual to jazz produced works like *Blue Rondo à la Turk* and *Take Five*, introducing millions of enthusiastic young listeners to unexplored regions of jazz. The group recorded and performed together continuously through 1967. As a composer, Mr. Brubeck has written and, in some cases, recorded several large-scale works, including two ballets, a musical, an oratorio, four cantatas, a mass, works for jazz combo and orchestra, and many solo piano pieces. In the last twenty years, he has organized several new quartets and continued to appear at the Newport, Monterey, Concord, and Kool jazz festivals. Mr. Brubeck performed at the White House in 1964 and 1981 and at the 1988 Moscow summit honoring the Gorbachevs. He is the recipient of four honorary degrees, the BMI Jazz Pioneer Award, and the 1988 American Eagle Award presented by the National Music Council. He received the National Medal of the Arts from President Clinton. In 1995 Dave Brubeck celebrated his 75th birthday and the release of *Young Lions & Old Tigers*, featuring Jon Hendricks, Gerry Mulligan, Joshua Redman, George Shearing, Joe Lovano, and Michael Brecker. His family of talented musicians presently touring with him are Darius Brubeck (piano), Dan Brubeck (drums), Matthew Brubeck (cello), and Chris Brubeck (bass, bass trombone). Dave Brubeck has appeared previously at Tanglewood, in the 1992, 1994, 1996, and 1997 jazz festivals.


BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA Music Director

Tanglewood

BOSTON POPS

## THE BSO ON-LINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts on-line. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

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